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School Activities

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VOLUME XIII, No. 2

OCTOBER, 1941

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Published monthly from September to May by SCHOOL ACTIVITIES PUBLISHING COMPANY,
1515 Lane Street, Topeka, Kansas. Single copies 25 cents. \$2.00 per year.

Entered as second class matter, December 1, 1930, at the postoffice at Topeka, Kansas, under
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As the Editor Sees It

To a great many persons the expression "extra-curricular activities" means "interscholastic competition," and little else. Perhaps this is but natural, due to the prominence of interscholastic athletics, debate, music, and other activities. Those of us who are interested in the program should combat this erroneous idea at every opportunity. Some activities are, by their very nature, competitive. Others are not. In any case, let's stress and talk about the educational outcomes of our program rather than its competitive aspects. By so doing we will help to straighten out the thinking of those who are not "in the know."

Late last spring in one state legislature there was introduced a bill (sponsored by professional band musicians who feared loss of engagements) designed to prevent school bands from playing at any except strictly school events. The bill got nowhere because school bands rarely or never play professionally at dances, beer picnics, store openings, carnivals, etc. They do play, and very properly so, at patriotic and similar community affairs. However, the introduction of this bill was a compliment to school band directors and their band members. Congratulations, school musicians!

We have listened to hundreds of debates, discussions, and even more or less violent arguments in school activities of various types—student council, committee, board and similar meetings, as well as formal and informal debates, and we do not recall of ever having heard a single instance of name-calling.

Our present day politicians—some of whom are designated "statesmen"—should profit by considering and imitating the splendid example set by high school students. They should recognize that calling a disagreeer a "Red", "Communist", "Anti-American", "Unpatriotic American", and similar names—illustrations of which are to be found

almost every day in newspapers—represents childishness which it is reasonable to assume they should have long since outgrown.

May our high schools so instill the idea that neither ridicule nor name-calling represent argument that our future politicians and statesmen will not degrade themselves by such puerile tactics.

"We play football to make money. What's more, nearly every one of our players is recruited. . . . Everyone of them is getting tuition, room, board, and books. We don't go for that hypocritical stuff of giving them money for phoney jobs like winding clocks and tearing the pages off calendars at fifty cents an hour. That makes liars out of the players and fakers out of the school. . . . I am a firm believer in giving a football player what he is worth. Most of them are badly underpaid."— So stated a college football coach recently.

It is refreshing to hear a college coach tell it straight from the shoulder instead of prattling about "educating for character", "developing good citizens", etc., which are not the primary objectives of the program.

The theme of American Education Week (November 9-15) is "Education for a Strong America." Why don't you reflect this topic in your activity program through assemblies, publications, music, dramatics, home rooms, council affairs, clubs, etc.? You can obtain helpful suggestions from NEA headquarters, Washington D. C.—four manuals, one each for kindergarten-primary grades, elementary grades, junior high school and high school, as well as other practical material.

Ye ed needs photographs to illustrate an article on activities prepared for a certain well-known yearbook. If you have such, he would greatly appreciate receiving it or them, together with pertinent descriptive material. Proper credit will be given. Thanks.

Scholarship and Extra-Curricular Participation

ABOUT ten or twelve years ago much interest was aroused among school administrators in setting up or expanding extra-curricular programs. Since that time many values have been claimed for these activities, and much criticism has been leveled at them, particularly from outside the school. One of the principal criticisms is that the attention of pupils is distracted from their curricular work to such an extent that their scholarship suffers.

(Purpose) This study was undertaken for the purpose of securing definite facts that would answer the question "To what extent are the students participating in extra-curricular activities scholastically successful?"

(SCOPE) The students included in the study are those who in February were eligible for graduation from the 12th grade of Teaneck (New Jersey) Junior-Senior High School and were enrolled for the spring term.

(SOURCES OF INFORMATION) From the school records the class standing of each student at the end of January was obtained. This was placed on a list of the students, together with the number of activities engaged in. For the Director of Extra-Curricular Activities, each student filled out a brief report listing the activities in which he participated during the first half of the year or in which he planned to engage during the second half of the year, including spring sports.

In this school, all extra-curricular activities take place after school, for which reasons curricular courses such as Band, Orchestra, and A Capella Choir were not counted. Due to the fact that a certain amount of prestige attaches to being identified with these organizations, some students probably listed clubs and activities to which they contributed in only a very slight degree.

No attempt was made to weight the activities, for even within one activity different students may vary greatly in the amount of time and energy spent. In counting the number of athletic activities, it was found that not a true picture could be gained if seasonal sports were each counted as 1 activity. Therefore athletics was counted as one activity, except where two sports were engaged in at the same time. For example, there is some overlap in basketball or football with wrestling, and track with baseball or tennis. In such cases they were counted as 2.

PERCENTAGE of PARTICIPATION in OTHER SCHOOLS—Studies on participation have been made by a number of people, some

EDITH H. TEPPER
Teaneck High School,
Teaneck, New Jersey

of which are quoted by Terry in "Supervising Extra-Curricular Activities." In a study made by Iffert and Rohrbach it was found that percentage of participation ranged from 8.8 to 92.6 on the part of boys and 4.4 to 98.6 on the part of girls. Dement has reported that 68 per cent of the pupils in California high schools were members of student organizations. E. G. Kennedy in "School Activities" for February, 1941, reports on a study made in Sedalia, Missouri as follows:

TABLE I
Per Cent of Participation of 12th Grade Students
Smith-Cotton Junior-Senior High School,
Sedalia, Mo.

No. of Students	No. of Activities	Per Cent of Group
68	0	34.9
43	1	22.1
25	2	12.8
27	3	13.8
32	4	16.4
195		100.0

PERCENTAGE of PARTICIPATION in TEANECK—In comparison with these results participation in Teaneck is very high.

TABLE II
Per cent of Participation of 12th Grade Students
in Teaneck

No. of Students	No. of Activities	Per Cent of Group
43	0	14.6
65	1	22.1
74	2	25.2
48	3	16.4
29	4	9.9
22	5	7.5
7	6	2.3
4	7	1.3
0	8	.0
1	9	.3

A total of 85.4 per cent of the entire group of 293 were found to be participating in one or more activities, and 14.6 per cent were participating in none at all. The average number of activities per person was 2.245. Pupils are not encouraged to participate in more than three activities and are definitely requested to drop activities over that number if scholarship becomes unsatisfactory. A few poor students have participated in more than three activities for various reasons. In one case a student whose life work is definitely to be some sort of commercial art identified himself with 6 activities, all of which would

be outlets for his talent at different times of the year. In as much as he was passing his academic work, he was permitted to finish.

Where students participated in what seemed an inordinate number of activities, it was found that many of them, like many adults, are inveterate "joiners."

ACTIVITIES and SCHOLARSHIP—Success in scholarship and participation in extra-curricular activities were found to have a very high correlation, .44. Discouraging poor students from participating in more than three activities probably has had some effect on this figure. Successful activity in the classroom seems to be attended by activity out of the classroom.

The accompanying chart indicates clearly the number of students in each class rank engaged in each number of activities. One hundred eleven students of the class or 37 per cent participated in more than 2 activities. Of that entire group, 75 or 68 per cent, were in the upper half of the class.

TABLE III
Number of students in various class ranks engaged in Extra-Curricular Activities

Class Rank	Number of Activities								
	0	1	2	3	4	5	6	7	8
1 to 20		2	5	3	5	5		2	
21 to 40		4	5	1	5	3	2	1	
41 to 60	1	4	1	6	1	4	1		1
61 to 80		4	8	7	1	1			
81 to 100	1	3	7	2	4	2	1		
101 to 120	4	3	3	3	1		2	1	
121 to 140	3	5	3	1	7	2			
141 to 160	1	6	6	3	1	2			
161 to 180	4	1	7	6	1	2			
181 to 200	4	3	5	5	1				
201 to 220	5	7	8	1					
221 to 240	5	6	3	4		1	1		
241 to 260	5	8	5	5					
261 to 280	6	7	4	1	1				
281 to 293	4	2	4	0	1				
Total	43	65	74	48	29	22	7	4	1

Within the rank, 1 to 40, no student had less than 1 activity, and the 43* students had a total of 151, an average of $3\frac{1}{2}$ each. On the other hand those below the rank of 240, 53 in number, have a total of 69 activities or an average of 1.3.

Of the 43 students who reported that they were not taking part in any activity, 20 were in the lowest quarter of the class, and only 1 was in the upper quarter. Only 10 of the 43, or 23 per cent, were in the upper half of the class. Of the 33, or 77 per cent, who were in the lower half, 4 had IQ's of 120 or better, 19 had IQ's from 100 to 120, and 6 were between 93 and 100. This would indicate a strong probability that many of these students could do better work if their interest could be aroused by some method.

Of the 65 students who reported involvement with 1 activity, 17 per cent are in the upper quarter of the class, and 34 per cent in the lower quarter, 62 per cent are in the lowest half of the class, and 38 per cent in the upper half.

ATHLETIC PARTICIPATION—With the

present interest in the development of good health in the schools, an attempt was made to discover to what extent the athletic program of the school is reaching a wide range of students. One hundred fifty-two students, or 51 per cent of the class indicated that they were involved in one or more athletic activities. Of that number, 48 per cent were in the upper half of the class, and 52 per cent in the lower half.

SUBJECT MATTER CLUBS—Various subject matter clubs, principally language, mathematics, and science clubs claimed the interest of 108, or 36 per cent of the students. Of this 108, 65 per cent were in the upper half of the class. Whether the club assisted the student in better understanding of the subject matter and therefore enabled him to make better grades, or whether the student who has superior knowledge became interested enough to join a club, there is no objective evidence here to prove.

(CONCLUSIONS) 1. The figures would indicate that lack of interest in activities and lack of interest in class work tend to accompany each other. Certainly, lack of participation does not seem to improve class standing.

2. In comparison with the figures found by other investigators and in view of the fact that the entire activity program in Teaneck takes place after school hours, the per cent of participation would indicate a high degree of success in meeting a wide variety of the interests and needs of students. A more careful study concerning the lack of interest on the part of the 14.6 per cent non-participating students might be very worthwhile.

3. The high correlation figure—.44—would indicate that the students who are successful scholastically tend to extend their activities into extra-curricular fields, and those who are successful outside of the classroom tend to extend their successes into their curriculums.

4. In the effort to encourage the participation of the non-active group, care should be taken to limit the over-active group. While there is no evidence here to prove that participation as a whole affects scholarship in other than a desirable manner, there was found, however, individual cases that required investigation and checking. It is probable that no student should carry a normal scholastic load plus 6 or 7 activities, as 12 of these students are doing.

5. The athletic program by reaching half of the students is accomplishing a great deal. Ways by which the other half of the students could be encouraged to take part in these activities should be sought for it is probable that most of them need this type of work.

*The reason for this apparent discrepancy is that where more than 1 student has attained a certain grade, the rank is assigned to all of them. There were, according to this, 4 students at the rank of 40.

Why "Extra-Curricular"?

WHEN we examine the curriculum of most secondary schools of today, we find that a majority of them have their courses of study divided into two more or less definite groups—the regular curricular subjects and the extra-curricular activities. They are often entirely separate departments within the school and may even be housed in separate buildings and in most cases a distinction is made as to the kind of credit that is given. Thus it becomes clear that our so-called unified educational system is really divided into two units within itself.

This is a situation which might well be given serious thought by those who are planning education programs. Is this a desirable arrangement? Or must it eventually exemplify again that a house divided against itself cannot stand? Is it possible for us to attain the true goals of education while maintaining a school system within which there is such a division of thought as to what is necessary or desirable for our youth to learn?

A glaring weakness in our educational scheme throughout its history has been a complete lack of a clearly defined purpose. Not only do we find great differences between the ideals set by educators of the past and those of today, but we likewise find little agreement in current writings as to what should be the aims of our modern schools. It is true that there is an agreement as to general purposes, but as the writers become more specific, we find wide variations of opinions. A clearing up of this issue would indeed be a great step forward for education.

As we read the literature on education, we find a changing concept of what its goals and purposes should be. Modern psychology does not accept the old doctrines that the mind grows through mental discipline consisting of lengthy memorizations, although earlier teachers considered that they were teaching constructive thinking by such means.

We would not imply that the facts and information taught in the past should be wholly discarded as worthless. Many facts taught then are of importance today and need to be stressed in the classrooms, but they need not be taught as of value in themselves. Many should be offered only as means to ends. The importance of the older subjects should give way to a recognition of the importance of the individual. They should become tools whereby the individual develops his own abilities to

HENRY F. SCHULTZ

*Student, University of Southern California,
Los Angeles, California*

a maximum and from which a better society will evolve.

The theme of this new education should be an all-round development of the individual. It should recognize that when the child enters the classroom all of him comes in at the same time, and not merely his brain. He must be educated not only mentally but physically, spiritually, and socially as well. Unless this is done, education has failed in its purpose of developing a well-rounded person, who will be able to contribute his most to society. It is in just this connection that the so-called "extra-curricular" activities play a vital role, showing him a living connection between the knowledge he has learned and life as he knows it.

Full development requires not only knowledge, but of equal importance is the ability to put that knowledge to valuable use. Recognition of this part gives rise to the new functional school of thought, which places its main emphasis upon activity, and maintains that only through activity does the learner become aware of the practical use of the materials he learns.

The modern school should be more interested in what the citizen does than in what he is. It should analyze the reasons behind what he does and the relationship of these to his knowledge and to his ideals. It should then try to reproduce the desirable ones in our future citizens. Here again the extra-curricular activities may be put to valuable use, as they offer fine opportunities for the learning of appropriate knowledge, the establishing of ideals, and the actual practising of functional habits.

The very existence and future of our democratic civilization depends upon the development of the proper attitudes and ideals in our youth. Unless this is accomplished, it is hazardous to predict what our future society will be like. Without it, democracy is almost certain to fall, for it lives only as a spirit within the masses. To prepare the student for his position as a member of a democratic society, our educational institutions must do more than teach him a given governmental set-up, the requirements for political office, or the names of the members of the Supreme Court; it must instill in him a driving desire

to become a vital member of his society. It should give him a spirit of true democratic co-operation through which he not only accepts the rights and privileges to which he is entitled, but he likewise assumes his duties and obligations.

Various activities may be developed which will give the pupils actual experiences leading to the formation of desirable attitudes. Activities which involve student organization, and co-operation will prove valuable in controlling conduct and in making for good citizenship. In this way the extra-curricular program may not only further the ends of formal education but will in addition contribute in achieving newer aims involving such things as attitudes and personality traits. Through the extra-curricular program the student may be shown a connection between that which he is learning and real life. Such a valuable source of training should not be cast aside but until such time as it is possible to have all extra-curricular activities incorporated into the regular curriculum, they should be maintained under the best program possible.

If maximum results are to be realized in a school, a carefully developed program is of utmost significance. One of the first essential characteristics of the extra-curricular portion of the program is that the faculty must understand adolescents. Teachers must enjoy working with boys and girls and participating in their activities. The faculty should consider their students as citizens of the school and not look upon them as subjects. In the role of citizens the students may fairly be expected to assume their liabilities as well as enjoy the benefits and privileges of their position. If this setup is not accepted as a fundamental principle, the entire program is apt to fail, for it cannot train its pupils to be proper citizens within its own community, it has sadly failed in its primary objective of training future citizens for our whole democracy.

The requirements of admission into activities should be as liberal and democratic as is possible, so that all may be allowed to participate. If any activity is beneficial to one student, then all may receive value from participating. No particular amount of ability should be required, but merely interest in the activity itself. Through these all the youth may gain other worthwhile experiences which will lead to an improved citizenship.

A broad program of this type is faced with one definite administrative problem. It is apt to lead to overenthusiasm on the part of some pupils while others will exhibit little or no interest. It is important to avoid both extremes.

All the so-called extra-curricular activities should be scheduled on school time. If a literary society, or a dramatic club, or debating team is profitable educationally, there is no

reason why they should be required to hold their meetings after regular school hours. In addition, it gives these organizations a certain dignity as well as official sanction, and at the same time places a responsibility upon them to see that their time is well spent. If this is not possible, then they shouldn't be in the school program at all.

All of these activities should be afforded adequate supervision. The sponsor should have a power of veto over all student undertakings and decisions, but this power should be only rarely and wisely invoked. Such an administrator should in effect be an advisor, but never a dictator.

If maximum benefits are to be derived, these activities should be considered as an integral part of the regular program. Each pupil's record should be kept on file in the office as a part of his official record, making no distinction from any of his other work. If the activity is worthy of the approval of the school, then participation in that activity is worthy of recognition equal to any other part of the curriculum.

If such recognition is given to the student initiated activities, they will serve to further the progress of education now and in the future. Through them not only the schools will be benefited, but in addition the individual student and society as a whole will reap many advantages which otherwise are apt to be lost.

How Does Your Student Council Rate?

FRED B. DIXON

Principal, Hickman High School,
Columbia, Missouri

(The following ten questions were raised by Dr. Dixon in his address at the Student Council Federation of the Central States at their Omaha, Nebraska, meeting.—Editor)

1. *Is there a feeling on the part of the faculty and students that the council is helpful and necessary?* Both the faculty and student body should feel that the council is helpful. Council members should make detailed reports back to their home room groups.

2. *Has your council helped students to realize what is meant by liberty in a democracy?* The following statement might be a good test: "The essence of personal freedom is not the right to do as you please. Personal liberty is the power to do as you ought."

3. *Has your council increased individual responsibility in your school?* Holding office is one thing, but doing the job that should be done at the time it should be done is an altogether different thing.

4. *Does your council have adequate fi-*
(Continued on page 56)

Another Year of Assemblies

JUST another assembly! Just another period wasted! But not in this school, for in our four years of life we have undergone vast changes. The first two years were rather erratic years, in which our programs were good, bad, and indifferent. But with that experience behind us and other phases of school life getting their foundations well established, we devoted more attention to this weekly period with our entire school in one "classroom"—our spacious auditorium.

A faculty member was appointed to serve as director of assembly programs—to accent student, and faculty suggestions, to inspire and arrange programs from within the school, to seek and encourage worthwhile student talent, to select and schedule the proper programs offered from outside the school, to schedule the proper number of programs of artistic and professional caliber that would give the students enjoyment and yet serve to raise their appreciation of cultural things.

Our schedule of programs last year (1940-41) consisted of pep meetings, try-outs for cheer-leaders, the learning of new pep songs, and short skits offered during the football season. Proper recognition was given to Armistice Day, Book Week, and Christmas, with special student programs. A fine array of speakers visited us during the year from TWA, the National Preaching Mission, a business college, our County Federation of Women's Clubs, and our County Medical Society, while such organizations as Bell Telephone, National Dairy Council, Dictaphone Co., a business college, and Ford Motors supplied us with very fine talking movies. Duquesne Light Co. presented a puppet show. In the field of dramatics several clubs presented one-act plays.

This was our third annual season of recitals in assembly—five by guest artists and one by a student. The procedure was to provide each student before assembly with a mimeographed leaflet containing the numbers to be performed, a brief description of each selection, and a short account of the artist's life. When all students were seated, the program proceeded exactly as in the larger concert halls of the country. During the five-minute intermission, students were free to converse with their neighbors. Three years of experimentation with this type of program have definitely molded the student body into a

W. LESTER CARVER

*Westinghouse Memorial High School,
Wilmerding, Pennsylvania*

receptive and appreciative audience and have served to raise their musical appreciation and cultural development to a new high level.

These were our five numbers:

- Dec. 13, 1940—Jane Morgan, soprano
- Jan. 24, 1941—Leah Bage, soprano (student)
- Jan. 31, 1941—Walter Fawcett on the Hammond Organ
- Mar. 5, 1941—Massanutten Military Academy Band
- Mar. 14, 1941—Toini Koski, pianist (senior of Oberlin Conservatory)
- May 22, 1941—Duquesne University Tamburitza Orchestra

Also on the list of assembly programs were such general features as carol singing, presentation of football letters, previews of class plays, Forensic league contestants, school band and orchestra, induction ceremony of National Honor Society, Senior Morning and "Final Assembly."

The usual procedure in assembly was to have a musical prelude played or sung by some talented student, followed by the Scripture lesson of at least ten verses as required by state law, the Lord's prayer, and flag salute conducted by a second student. A song period followed, after which came announcements (kept to an absolute minimum) and the program for the day. The junior high met Thursday and the senior high Friday the third period, although we combined the two groups quite frequently for programs of merit that were only obtainable for one presentation.

Living on the outskirts of Pittsburgh, Pennsylvania, we are favored with the vast resources that this metropolitan area has to offer. This gives us many fine programs gratis. For the entire season our cash outlay was slightly less than \$50.00, which was supplied by the activity fund—the proceeds from certain school plays and operettas. No charge has ever been assessed the student body, and everyone is required to attend.

To summarize the forty-one regular and special assemblies: eight pep meetings, six movies, three quiz programs, five speakers, seven dramatic performances, nine musical presentations, and three miscellaneous offerings. Here is the complete year's program:

Assembly Programs
Westinghouse Memorial High School
Wilmerding, Pennsylvania
1940-41

1940

- Sept. 6—Band and Cheerleaders
- Sept. 12-13—Band. Try-outs for Cheerleaders
- Sept. 19-20—Band and Cheerleaders. New Pep Songs
- Sept. 26-27—Band and Cheerleaders. New Pep Songs
- Oct. 3-4—Band and Cheerleaders. Football Quiz
- Oct. 8-9—Band and Cheerleaders. Governor's Registration Day Proclamation read
- Oct. 16—Band and Cheerleaders. Pep Songs President's letter on registration read
- Oct. 18—Speaker: Mr. Richard Spater, TWA representative
- Oct. 25—Band and Cheerleaders
- Oct. - Nov. 31-1—Band and Cheerleaders. Football Quiz
- Nov. 11—Armistice Day Program: "On Our Way"
- Nov. 15—Band and Cheerleaders
- Nov. 21-22—"What's My Name"—Book Week program conducted by Miss Kaufman, librarian
- Nov. 27—Illustrated lecture: Our National Parks by William Alrich
- Dec. 6—Commercial Club presented Mr. Junk of the Bell Telephone Co. in program of movies
- Dec. 13—Recital—Jane Morgan, soprano
- Dec. 20—Flag Presentation. Carol singing and explanation of carols.
- Dec. 24—Scenes from Dicken's Christmas Carol

1941

- Jan. 6—Song program featuring Pat Hamill
- Jan. 10—Moving picture from National Dairy Council presented by S. G. Fisher
- Jan. 17—Assembly program cancelled by order of school doctor on account of large number of cases of "Flu."
- Jan. 24—Recital: Leah Bage, soprano; accompanied by Mr. Hilton
- Jan. 28—Speaker: Rev. James Holmes from the National Preaching Mission
- Jan. 31—Recital: Walter H. Fawcett, organist
- Febr. 6—Piano Recital: Mrs. Fred Hilton (Jr. High)
- Febr. 7—Speaker: Mr. L. H. Finkelhor—"Living 24 hours a Day" (Business Training College, Pittsburgh)
- Febr. 14—Movies by Dictaphone Co. Preview of the Senior Play
- Febr. 21—Speaker: Mr. William L. Rainey—sponsored by Allegheny County Federation of Women's Clubs, Mrs. Shelley, Chairman
- Febr. 28—Presentation of Football Letters. Band Selections (Forensic League Contest Numbers)

- March 5—Concert: Massanutten Military Academy Band
- March 14—Recital: Miss Toini Koski, pianist, Oberlin
- March 21—Puppet show: Duquesne Light Co.
- March 27—Movies from Robert Morris School of Business, Pittsburgh
- April 3—Induction ceremony of National Honor by Mr. Reist, Mr. Myers, Mr. Carver, Edwin Komorowski, Sally Landis, Jane Keefer, Marian Barnes, James Herbert.
- April 8—Movies by Ford Motor Co.
- April 10—Selections by James Thompson—trombone; Ruth Krysik—violin; Lawrence Oliver—clarinet
- April 18—Speaker: Dr. Holt. "Appendicitis"—Allegheny County Medical Society
- April 25—Mr. Reist awarded gold footballs. One Act Play: "Seven to One" given by the Sr.-Jr. Tri-Hi-Y Club
- May 2—High School Band, F. H. Chermock, Director
- May 8-9—Dramatic Club presented one-act comedy—"In Doubt About Daisy"
- May 16—Senior Assembly
- May 22—Duquesne University Tamburitza Orchestra. Matt Gouze, conductor
- May 23—Presentation of School Banner. Awarding of all letters and pins
Does that sound like just another period wasted? Is it just another assembly?

How Does Your Student Council Rate?

(Continued from page 54)

nances? The matter of adequate finances is a problem which the virile council will not want to dodge.

5. *Has your council made an inventory of student needs?* A survey of student needs should be made by the council each year.

6. *Does your council have an effective leadership training program?* Skillful council members and student officers are trained, they do not just happen! Why not a leadership club?

7. *Has the work of your council vitalized citizenship training in your school?* Potentially the student council is the greatest youth organization in America. The council should make American Citizenship a vital thing to every boy and girl in every secondary school in the United States.

8. *Has your council organized the activities of your school in a democratic way?* Does every student not only have a chance, but also know that he has a chance?

9. *Does your council consider all possible sides to each problem?* The council is the best organization in the school to give students a chance to practice here and now that procedure so essential to democratic government.

10. *Have you evaluated the work of your council?* All the students and all the faculty members should be given an opportunity to evaluate that work.

Studio Speech Techniques

THE AVERAGE school group planning to broadcast is usually torn between two alternatives: "Shall we be our natural, naive, selves, and frankly concede our amateur status?" or "Shall we attempt in every way to approximate the work done by the professional and commercial studio?"

This alternative at once discloses the fact that both groups, professional and amateur, have a number of limitations. There is a kind of wall which hedges both into certain set techniques, and veering far from the boundaries may bring disaster . . . disaster to the studio on the one hand, and disaster to the school on the other.

The professional studio, on the one hand, has accumulated a large variety of malpractices, many of which may be imitated, consciously or unconsciously, by the amateurs.

On the other hand, there is much of profit that the amateur group can assimilate from professional practice. There is also something of freshness, of spontaneity and sincerity, and of program-worth, of quality which may emanate from the non-professional program, imbued as it is with carrying on the gospel of learning itself.

John Dolman once drew up a list of professional mores especially distasteful to the general radio listener: coyness, trashiness, cuteness, a patronizing voice quality, overemphasis, and "wise-cracking." "Affected" speech was not included on the list, partly because more care to stay within a general dialect norm, is exercised by speakers than formerly, partly too, because listeners have become less provincial. There was a time when everyone who tried to speak English correctly was considered "high-hat" or insincere. Finding that real affectation went deeper than variation in vowel sounds perhaps slightly unfamiliar to their ears, people became concerned over speech which revealed something in the speaker's "manner as a whole some coyness, or cuteness, or patronizing quality" which they recognized as fundamentally insincere. Dolman recognized six types of affectation, and affected speakers:¹

(1) *The Gusher*. She was usually a beauty expert of the "Lady Esther" genus. Or the type who says, "That is *only* way you can get a clear skin," with the "o" in "only" prolonged to a bleat. Cooking experts, who try to outgush each other, also fall within this to outgush each other, also fall in this class.

(2) *The heartfree optimist*. He is the announcer who pretends always to be in such good humor.

EDWARD PALZER

Associate Editor of Platform News
Portland, Maine

(3) *The high-pressure salesman*. He is one of the most annoying examples of insincerity on the air. "It's the finest dessert you ever tasted!" No one is taken in except the morons. and even they are learning.

(4) *The sweetly reasonable*. He pleads sweetly and gently with you not to condemn _____'s shaving cream or _____'s cake flour without investigating its merits. "Won't you, for your own good, send now for a trial tube?" Of course its quality is the highest, but Ah! Here's the best news of all. It's cheaper than the six other leading brands, yet three times as effective!

(5) *The aesthetic-attitude simulator*. This is culture, and "heard" at its worst when someone with a luxurious voice reads third-rate sentimental poetry to musical accompaniment in tones of spiritual ecstasy.

(6) *The personal pleader*. He emits, in tones of evangelical exhortation, a deep plea for saving ourselves "before it is too late." About the time everyone is enjoying some good music, or roast beef, they are suddenly interrupted: "The announcer is pleading with his audience to seek salvation, before it is too late, to consider and give heed to . . . what? Their immortal souls? No, no!—Their colons!"

Frank Sullivan once aired his views on the same situation: "What really shocks me on the radio programs are the shameless and brazen love affairs the announcers carry on with their sponsors and products. The way they talk about these breakfast foods and tooth pastes, right out in public! It isn't so much what they say as the way they say it. Their voices thrill and vibrate with passion. . . . One announcer I know was, in the course of a single season, madly in love in rapid succession with a dandruff remover, a hair dye, a cigar and a soap. . . . Nobody can tell me it is healthy for a man to get that way over a breakfast food, except in a novel by Bill Faulkner. People don't do such things. . . . It's against nature."

Part of the responsibility for this state of affairs can be placed at the door of the com-

¹From the Listener's Point of View. Q. J. S. vol. XX, no. 1, pp. 203-208

²Ether Waves Stay Away From My Door! Stage Magazine, Sept. 1938, p. 16

mon practice of script reading, although it is conceded that regardless of the method of delivery, there would always be those who would affect a voice more cooingly vibrant than the rest. Consider the plight of the average radio announcer: the studios have made it impossible for his speech to express itself. Continuity departments and advertisers put the words into his mouth. Moreover, production managers coach him to talk as little as possible like his normal self, and as much as possible like other announcers. Thus the commercial studio has an immediate safeguard against blunders, solecisms, vulgarisms, and mispronunciations. There was developed a kind of mechanical correctness which seemed to defy criticism. Yet, most listeners resent the professional impersonality of the speaker. "The fact remains," said Henry Adams Bellows, former Vice President of the Columbia Broadcasting System, "that in avoiding one pitfall we have stumbled into another. . . . The copy thrust into the announcer's hands was probably written by some Smart Young Thing in an advertising agency—and maybe she wasn't very smart, either—and it has about as much relation to him as if it were Cicero's First Oration Against Catiline."

It is right here that the school radio program can render a genuine service, both to those participating and to those listening, as well as having a beneficial effect upon broadcasting in general. Forums, round tables, informal discussions, extemporaneous reports and announcements, interviews, spontaneous dramatic skits' . . . these are but a few of the speech situations in which the schools can set a high pace, if not positively excel. It is the province of education to produce graduates who can be expected to speak both correctly and effectively, who can "combine correctness and brevity with an honest expression of personality." Speech, the audible expression of personality, should interpret the character of the student. It cannot afford to be unreal or artificial. A student who appears on a school broadcast will profit from the extemporaneous type of procedure. This implies careful preparation, *much more careful* than if he is merely required to read from a script, possibly a script which someone else has written. As Bellows implies, "You can't express personality by merely reading, however correctly. What somebody else has written for you. Reading aloud is quite different from speech, and our concern is to train people to speak better, not to read aloud better."³ Clearly, a student cannot "read his way" through life, and if the schools feel that it is not safe to let him speak without a script for fear of his saying the wrong thing or saying it inaccurately, *there is a serious question whether the schools are serving their ordained purpose.* If the schools

are really educating the students, it should be safe to stand Johnny in front of the microphone, and to turn Nellie loose in the studio. Again, in the words of Bellows, "Our objective should be a nation of good speakers, not of good readers or reciters. We do not often read aloud, nor is it particularly important. We speak constantly, without preparation, without notes every day, from the first 'good morning' to the last 'good night'; some of us even talk in our sleep."⁴

The foundation experience in extempore speech must, of course, be thorough before the studio is attempted. "How shall this be accomplished?" ask the skeptical. Aside from thorough preparation and oral experience in the topic and occasion directly at hand, which is assumed, the student may gain fluency of expression *through numerous tried classroom devices.* Here are a few which may be passed along, to be performed before a microphone:

From the following impressions, have the student rise and develop a story. Let words flow freely:

- (a) A mother; a boy; a dog; a thunder-storm.
- (b) A scream; two young men; a cabin in the woods.
- (c) A lonely farmhouse at night; an old woman; a growl; a knock.
- (d) A fire alarm; a boy with a can of gasoline; a barking dog.
- (e) A cake on a window-ledge; two girls; an angry maid.
- (f) A little boy playing a saxophone; an angry bandmaster; a mother knocking on the boy's door.
- (g) A dark night; a scream. the sound of running feet.
- (h) A broken glass; an angry grocer; a boy reading innocently in the library.
- (i) A cold night; a warm room; a missing dog; a sleeping boy.
- (j) A trunk; a game of hide and seek; a lost penny.
- (k) A toy bank; two hungry boys; a candy counter; a dull edged kitchen knife.
- (l) A club meeting; a new member; a rock through the window.
- (m) A bag; a lost kitten; a sad girl; a delighted brother.
- (n) A room filled with guests; a fresh cake in the kitchen; crumbs on the table; a little girl in a drugstore.
- (o) A cold storage room; a boy in the hospital.

³Broadcasting and Speech Habits Q. J. S. vol. XVII, no. 2, p. 247

⁴"Commedia del arte." Plot and cast of the play are predetermined, but the action and speeches proceed spontaneously and extemporaneously

⁵Ibidem, p. 247

⁶Ibidem, p. 249-250

- (p) A creaking door; a moan; a figure in the dark.
- (q) A circus comes to town; a locked barn; a missing baby elephant.
- (r) An empty cracker barrel; a sleeping clerk; a boy carrying a big bag.

The best single device for developing fluency is the use of Oral Composition Cards, the purpose of which is to develop fluency in extemporaneous speaking.⁷ These additional suggestions can be passed along to the student:

1. The student faces the class and repeats words which are related to each of these:
vehicle, bag, chair, instrument, ledger, theater, season, transportation. Invent others.

For example, if he is given the word "suitcase", related words might be "baggage", "trunk", etc. He selects a list of interesting words which might be used for this practice.

2. *Imagination suggestion developer:* The student tells immediately, and as quickly as he can, what would happen if—

- (a) The gasoline supply of the United States would suddenly come to an end.
- (b) The water supply were exhausted.
- (c) Perpetual motion were a fact.
- (d) Ammunition did not hurt people.
- (e) Electricity worked only in the morning.



- (f) Gold were suddenly declared of the same value as aluminum.

- (g) The climate in the Northern and the Southern States suddenly were reversed. (He supplies others and brings them on a pad.)

3. He brings to class a small object, the operation of which requires explanation. He puts the object into a large basket, comes to the front of the class, takes an object out of the basket without looking to see what it is. Then he takes it in his hands, holds it up to the class, and immediately begins talking about it, and explaining it if he can. This practice will soon develop fluency in speaking.

4. He jots down on a scratch pad various other ways to develop skill and fluency and brings them to the group.

5. He places the list of words, and imagination-stimulating sentences into a box or hat, keeping words and sentences separate. Six students stand in the front of the room, and each in turn draws both a word and a sentence, and speaks immediately on each one. The presence of other students in the front of the room should encourage him. This activity is continued until the entire class has spoken.

6. Failure to "find words" is sometimes caused by a poverty of mental pictures. How many clean-cut pictures can he instantly recall in his imagination? If he cannot see pictures in his "mind's eye", he should glance through the photos and graphic material of *The World Book Ency.* or *Compton's Pictured Ency.* Closing his eyes, he tries to recall what he has seen.

7. This is a special stunt which should be prepared well. The object is to invite the observer to express himself quickly and spontaneously. For example, he has a ball, a bat, and a catcher's mitt. That brings up a definite impression, and Harry, who has been watching him, tells immediately of a hot game played last July when three men were on bases as he came up to bat. This is not a guessing contest, although it may be used at first to interest the class in the project. The real object is to stimulate the imagination so that definite impressions are presented to the mind so that he can begin speaking about them immediately.

Step One: He presents a number of unusual objects or combination

⁷Oral, Extemp. Composition Cards, by Herbert L. Prescott, are strongly recommended (A Platform News publication) 45A Free Street, Portland, Maine

of symbols, expressions, flags, photos, pictures—in fact, anything which is out of the ordinary. A candlestick, a white flag, and a flower vase, for example.

Step Two: He asks the listener or observer to begin talking the moment he flashes these objects in front of him. He uses queer objects or exceptional uses of ordinary objects, then takes them away, and asks for impressions. The result is an impression, partly the result of observation, and partly the result of imagination.

Step Three: He asks his listener to weave these impressions immediately into a little story or episode. He tries also various objects himself, and then frames a narrative or series of descriptions from the general impressions. This is one of the most fascinating projects. He practices with many kinds of objects himself, opens and closes his eyes, and tries the same thing. He doesn't bother too much about his speech at first. Fluency is the main object. He opens and closes his eyes slowly, getting them almost closed to get a different view of ordinary things, and then describing what he sees or imagines. When he presents this project in class, he gives a box full of strange objects to a classmate, asking him to flash a number of them in front of the class as he begins talking.

8. Writing Technique: Valuable in preparation for extempore delivery. He writes his ideas down several times, throws his paper away each time, and starts all over again. This forces him to organize and compose each time. Some speakers are so successful with this method that they can speak extemporaneously with surprisingly little effort.

9. Couple number 8 with actual practice in speaking. He alternates the two, turns off the light when practicing orally, then flashes it back on when writing. The object is to compel a new adjustment each time. Change of location, position, etc. are also helpful in gaining confidence in the extemporaneous situation.

10. A series of unusual news items is clipped out and placed in a grab bag. A student selects one item, reads it orally to the class, and gives a probable analysis of the reasons for this particular situation, guessing at the events which probably preceded this item, and what will probably follow.

Assuming then, that the student has been prepared for the studio experience by attention to his general speech, he is acclimated to the problems which are peculiar to the studio itself. Here he may well be introduced to the best practices of the commercial program, even to the preparation and delivery of the script. The foregoing techniques were aimed at breaking down his sole dependence upon the script, not at the com-

plete elimination of it. Thus he will gain both writing and speaking experience from his studio appearance, regardless of his method of delivery. The objective viewpoint acquired from writing will temper his extemporaneous speech conduct. It is well, in this connection, for the student to be well aware, as Howard W. Townsend remarks, that "the listener of the radio is less directly under the sway of the crowd situation, so he is able to form a more objective estimate of the speaker's points. . . . He may cut off the program, play bridge, eat a meal, or do almost anything else. The speaker must make his message effective for all listeners alike, and he must discover and exploit the common denominator of their interests. He must aim at the average intelligence, avoid subtlety and sophistication, and yet, if possible, flatter his listeners. He avoids controversy, subtlety, and spiciness. He steers a middle course and appeals to a middle class. His technique is the technique of democracy."⁸

The schools, however, usually have a very definite purpose in having their students represent them on the air. It is a part of the good public relations program, a very personal means of creating interest and acquainting the public with school personnel. The problem of adapting educational material to the air necessitates a study of studio techniques. Kenneth L. Bartlett emphasizes the principal inadequacy of educators when they set foot in a studio: "One thing must not be lost sight of . . . to the listener, at least, the radio is an entertainment medium. . . . It means that education must be interesting, provocative, and therefore, though incidentally, entertaining."⁹

The studio of KTCL (California) contains a picture of a worker's wife with her children. A large sign accompanies the picture, reading as follows: "This is Mrs. Blank, living at 1000 Blank Street." This is followed by a short description of her family life, her likes and dislikes. The purpose is to stand as a constant reminder to announcers and speakers, of the people who make up their audiences. It stresses the importance of human interest material.

R. C. Borden summarizes the chief requirements for effective radio speaking: "For maximum effectiveness the radio speaker should talk at an average rate of approximately 165 (140 for an amateur) words a minute. He should strive for an average pitch of low middle range. He should get fairly close to the microphone (about 12 to

(Continued on page 75)

⁸Psychological Aspects of Radio Speech. Q. J. S. vol. XXVI, no. 4, p. 581, 582, 583

⁹How To Use Radio, p 13-14. (National Ass'n. of Broadcasters)

The Case for Compulsory Military Training

RESOLVED: That every able-bodied male citizen in the United States should be required to have one year of full-time military training before attaining the present draft age.

When the national high school debate topic that has been selected for the coming year is mentioned to the average high school boy or girl, his first logical remark will probably be "For the first time they have chosen a subject that is immediately and vitally important to me as a high school student." It takes no great amount of study to see that the problem discussing a system of compulsory military training for a full year for all boys before they reach the age of twenty-one would be a vital topic to every high school boy and girl. It is a proposal that, if adopted, would change the lives of both high school boys and girls materially in the near future. Educational plans would have to be changed, as one year of college work would be replaced by one year of military training. Employment plans would be affected, as employers would not be prone to hire a boy in any vital position until after he had had his year of training. Marriage plans would also be changed, as the one year required of each boy in a training camp would have a tendency to increase the marriage age, at least among the classes of the population who do not plan to attend college or professional school.

In fact, when the high school debater begins his study of a proposal for compulsory military training, he will find that for the first time in recent years he is debating a topic that is of vital importance to him and not merely a social problem confronting the entire people of the United States. He will find a much stronger personal interest in this subject than he found in such subjects as increasing the power of the federal government and formation of an alliance between the United States and Great Britain. Although he had a keen interest in these problems, the actual decision, be it in the affirmative or the negative, did not have as vital an effect upon his life as will the decision upon the problems of compulsory military training. We may say, therefore, that high school debaters this year will be debating primarily a question that affects their future and thus they will be debating with a real personal interest in the outcome of the contest, instead of merely debating because of their love of argument and their interest in national and inter-national problems.

HAROLD E. GIBSON

Coach of Debate

*MacMurray College for Women
Jacksonville, Illinois*

Of course, we must realize that there will be a large group of people who feel that high school students should not be allowed to discuss such topics as the one selected for the coming year. Many of these people honestly feel that such a discussion by high school students is not safe and that there might develop among the high school debaters a group of critics of our form of government. These honest fears may be allayed when we consider that we are a democracy and that the actual continuance of our government as a democracy depends in no small part upon active public discussion of controversial matters and upon the education of our youth to think for themselves and not to follow blindly any and all leaders who present themselves. When you remember that the average high school debater of today will be the voter of four years from now and that he will immediately have placed upon his shoulders the burdens of citizenship, we should begin to realize that high school discussion of a problem as vital as compulsory military training is merely apprentice work for the more serious job of citizenship. This being the case, it seems only logical that at least twelve thousand American high schools will discuss the relative merits and demerits of compulsory military training as a permanent policy in the near future.

It may be of some particular interest to affirmative debaters to remember that at least during the last ten years of high school debating the topics discussed in the American high schools have consequently been solved by national action, and that the American people have in practically every case made at least a partial solution to the problems as presented in the high school debate subject. It might be pointed out that these decisions have been made more in the affirmative than they have in the negative. Let's take a few notable examples of the last few years. In discussing the problem of increasing the power of the federal government, no one can doubt that the topic has been definitely answered in the affirmative by American people through the action of the Congress. The topic of two years ago was one calling for an alliance with Great Britain. Although that alliance has not been formally made, it

is now more or less academic to argue that the United States is not moving definitely toward at least complete cooperation with Great Britain in the war. As we look back through years we find that such problems as compulsory unemployment insurance, new methods of taxation other than property tax, equalization of educational opportunities and socialization of medicine have practically all been decided in the affirmative. It may be of consolation to the affirmative debater this year to feel that practically all high school debate topics have sooner or later been decided in the favor of the affirmative contention. It could truthfully be said that "high school debate topics anticipate the controversial problems of our government in the immediate years to come."

When the framers of the national high school debate topic selected the subject "Resolved: That every able-bodied male citizen in the United States should be required to have one year of full time military training before attaining the present draft age" they were again anticipating a problem that must be solved by the American people in the immediate future. This year, just as in previous years, a large group of topics were first submitted by the debate coaches of the various high schools. By a process of elimination the available topics were reduced to a possible six or eight questions. Then with the preliminary elimination made, the process of judging for the final selection of the topic ultimately determined that the problem of compulsory military training should be the one that would be debated by all of the high schools of the United States during the school year 1941-42.

DIFFICULTY IN SELECTING A TOPIC

You have already been shown the care that is taken in the selection of a debate topic that will be used by high school debaters over the period of a year. It must be remembered that any topic that is to be used by thousands of high school students through an entire school year must be selected with extreme foresight. Any national topic must meet the following six requirements:

1. The debate must not be one-sided.
2. Proof must be available for both sides of the question.
3. The question must be one of timely interest.
4. The question must be of such a nature that its discussion will stimulate the debaters to work hard in securing evidence.
5. The question must be satisfactorily phrased and stated in the affirmative.
6. The question for debating must be stated in clear and definite terms that can be easily defined.

If we will take this debate topic it readily

becomes apparent that it does meet the six requirements listed above. The first requirement is easily met because this topic is certainly not one-sided. The sharp division of public opinion and the amount of current discussion being conducted on this problem shows that the American people have not yet determined either for or against a permanent system of compulsory military training. The timeliness of this subject is also too apparent to warrant comment here. The progress of the war in Europe, the increased tension between the United States and the members of the Axis group all indicate that compulsory military training as a part of our system of national defense is an important problem before the country. There also can be little doubt that the question will stimulate the debater to work hard in the securing of additional evidence. When we remember that the debater himself is primarily interested in this question, we see that he will be interested in getting all the proof possible on the topic. When we study any of the six requirements of a good debate question we find that this year's topic meets these requirements admirably.

ANALYZING THE AFFIRMATIVE CASE

When the debater begins his preparation of any debate topic, his first task should be that of reading the more basic source materials on the topic. This should be followed by the making of a careful analysis of the topic to point out both its strength and its weaknesses. One of the most effective methods of analysis is making out a list of questions regarding the topic and then making an honest effort to answer these questions. If this is done, the debater should be able to analyze his side of the case.

In the present debate subject the debater should not make the mistake of confusing this compulsory military training proposal with the present draft law. They are not identical proposals. In the first place, the present draft law is temporary, not permanent. In the second place, it calls for military training for men above the age of 21 while the affirmative proposal definitely places the period of training before attainment of the present draft age. This makes an altogether different problem, as it affects the education and the early work period of every American boy.

DEFINITION OF THE TERMS OF THE QUESTION

By the term "every male citizen" and its qualifying phrase of "able-bodied" we mean every young man who is enjoying the protection of the government of the United States and who in addition owes his allegiance to the United States. "Able-Bodied" is a self-explanatory term.

"Should": The term implies that the af-

firmative team must show that the adoption of their proposal of compulsory military training is either desirable or necessary, or both, at the present time. It is not necessary for the affirmative to show that compulsory military training *will* actually be adopted, but merely that such a system should be adopted.

"Be required to have": This term indicates that the remaining portion of the debate question will be made mandatory upon all able-bodied male citizens of the United States.

"One year of full-time military training": This term indicates both the period of military training and to a certain extent the type of training that is to be received by every able-bodied male citizen of the United States.

When the term *"one year"* is included in the wording of this question there can be little or no doubt in the mind of the debater that the terms of the debate question cannot be satisfied by the presentation of any plan which provides for less than one full year of training.

The term *"full-time"* has been inserted in the actual question to eliminate any wild-cat schemes of training that might be proposed by certain debaters to enable them to meet the letter of the debate topic but to avoid entirely the spirit of the question. This term eliminates from consideration any type of training that is not full-time and that does not cover a full year.

"Before attaining the present draft age": This term definitely places the period of training before the man reaches the present draft age which is now 21. Although no mention is made of the lower limits at which a boy would start his training, it seems logical to assume that it would not start before the boy reaches the age of 18. Starting before that period would interfere with high school education and the physical development of the boy.

EFFECTIVE DEVICES OF STRATEGY AND HOW TO USE THEM

The dilemma. The dilemma is a method of strategy used in debate for the purpose of placing before an opponent two alternatives in answering a question. In order to use the dilemma effectively the debater asks his opponent a question that can be answered in two ways. The strategy is to ask the question in such a manner that either answer made by the opponent will be detrimental to his case. If used properly the dilemma is the most effective weapon known to the debater.

A SAMPLE AFFIRMATIVE DILEMMA IS GIVEN BELOW

Question: Is it the contention of the negative that the plan of temporary Compulsory Military Training such as provided by the

Selective Service Act of 1940 is necessary to American national defense, but that we have no need great enough to warrant the adoption of a plan of permanent military training for all men between the ages of 18 and 21?

If they answer yes: If we understand the point of view of the members of the negative team correctly it is that they feel that the Selective Service Act of 1940 was necessary at the time of its adoption in order to provide an adequate national defense for this nation. They are not willing, however, to admit that we should adopt a policy of permanent military training which will give each boy one year of full time military training before he reaches the age of 21.

In other words they admit that an emergency could develop within the short period of two years which would make mass military training a necessity in our country. They admit that this very thing has happened, but still they do not feel that we should take steps now to see to it that such an event does not happen again. We of the affirmative are of the opinion that it is foolish to run the risk of again finding this nation unprepared in the face of a possible enemy that might make war in this hemisphere. We feel that if the Selective Service of 1940 was all right for the present emergency, a similar act which will be able to give us an efficient army at all times is the best form of national defense that can be devised for this nation.

When the negative take such a stand they are merely arguing that we are in an emergency now, and that in all probability we could get out of a similar emergency without losing our democracy. We will admit that we might get out of the next emergency just as they are hoping, but the risk is too great. The possibility of the loss of our liberty in a blitz war is too great a gamble for the people of the United States to take.

If they answer no: The members of the negative team have taken the stand that we should not even have the Selective Service Act of 1940. They evidently feel that such a measure is not necessary to the maintenance of an adequate national defense for the United States. If they will but look at the plight of Norway, Netherlands, France, and Greece they will see that no measure of preparedness for the defense of the United States is too great to undertake in times such as we find in the world today. Russia, a nation that felt relatively secure in early June 1941, was invaded by the armies of Germany before the month had passed. In a world where treaties, promises, and agreements are kept only so long as is convenient for the agreeing parties the only measure of national defense that can be had by any nation is found in the establishment of a large and efficient fighting force.

When the negative team states that they are opposed even to the temporary conscription bill that has been passed for the period of the present emergency, we feel that they are too pacifistic to be practical in the present world of military strength.

Editor's note: This is the first of a series of four articles by Harold E. Gibson on the 1941-42 high school debate question. His "The Case Against Compulsory Military Training" will appear in the November number.

The COG

EDGAR FARR RUSSELL

*Instructor in Mechanical Drawing,
Central High School, Washington, D. C.*

THERE IS an all-male organization with hundreds of members whose keystone of endeavor is mechanical drawing, and it was started by one solitary woman. You, yourself, may never have heard of this organization, though it is familiar to thousands of people, and its members are to be found all over the country. Its name? It is *The Cog*, an honorary mechanical drawing club. A little gold cog wheel with thirteen teeth is its emblem.

During April, 1924, John Griffith Clary, who was then attending the Central High School in Washington, D.C. and who is now an alumnus of the Engineering College at the University of Maryland and an Army Officer at Fort Meade, Maryland, approached Mrs. Page Kirk, his mechanical drawing teacher, with the idea of forming an honorary drafting club at that school. Mrs. Kirk, still a teacher, and noted even at that time for her natural aptitude in teaching boys, sympathized with Clary's idea. Together the two formulated a plan for the origin of a club, admitting to membership those students whose skill in mechanical drawing made them outstanding. In addition to this requirement, good scholarship and fine citizenship were essential.

Six other students with Clary were selected; and on April 4, 1924, *The Cog* was started in Room 13 in the Central High School. Clary, the founder, was elected chairman, and Mrs. Kirk was made an active member. When permanent officers were chosen during June, 1924, Paul Victor Keyser was elected president.

After graduating from Central in 1925, Keyser attended the Massachusetts Institute of Technology. Today Keyser is an executive with the Standard Oil Company.

Four years passed after the founding in 1924; and in 1928 Mrs. Kirk transferred to Western High School in Washington. Here in 1930 the second chapter of *The Cog* was given a charter, and Mrs. Kirk continued

in her active participation in an all-male organization. The Christmas reunions—often with Clary, the founder, and dozens of boys at Mrs. Kirk's home—are events worth recording, for she was, and still is, a woman guiding a male organization.

Later, another chapter was started at the Woodrow Wilson High School in Washington. One *Cog* member who helped conduct the induction at Wilson, was Chester Henderson Clark, now an alumnus of George Washington University in Washington. Clark, at present, is a radio announcer for WCAE in Pittsburgh.

Through all the years, *The Cog* has had a most active program. There have been undefeated *Cog* basketball, baseball, and bowling teams. Every year there are annual exhibitions of mechanical drawings at the various libraries in Washington. Baskets of food are collected by the boys for distribution to the poor at Thanksgiving and Christmas. Plays have been produced, the boys taking feminine roles when necessary, and successful dances have been given. Individually, many members have been athletes and scholars, and most of the members have gone to college after graduation. Many, because of an earlier success in mechanical drawing, have studied engineering. Representatives from the several chapters have met at the "Mile of Dimes" in Washington to make a contribution toward the alleviation of distress caused by infantile paralysis.

Members of *The Cog* have gone into life to become engineers, draftsmen, doctors, naval officers, parachute jumpers, librarians, aviators, professors, chemists, lawyers, and financiers. At the Fifteen Years' Celebration Dinner, held on April 4, 1939, over a hundred of these alumni and members met to renew old times and watch Clary, the founder, and Mrs. Kirk cut a huge *Cog* birthday cake.

The Cog, an honorary mechanical drawing club in secondary schools, is now a mature organization over sixteen years old. It has developed customs and traditions of its own. With its own distinctive pin, colors, and flag, it has led as an extra-curricular activity in the schools where it has served. An impressive initiation ceremony emphasizes loyalty to school, laws, and country. *The Cog* has ever been a vital force in fostering a strong mechanical drawing department, based on accuracy, skillful drafting, and all-around learning. Good fellowship has been one of its aims. There are hundreds of members, and parents of members, who have cause to remember that *The Cog* has been inspired and guided through the years by Mrs. Page Kirk, who is a descendent of Pocahontas and of Thomas Jefferson—and the feminine originator of an all-male club. "Believe It, Though president.

Some Directions for Play Directors

DIRECTORS of dramatics who also do a full load of teaching are called upon in some schools to produce two full length plays a year—an all-school play in the late fall or early winter and a senior class play in the spring. Time is always as much a problem as is the fitting of practices into a crowded school schedule of activities without breaking too many fine friendships. If the director does not have calmness tempered by experience in coping with the situation confronting him and a proper technique of directing, he is usually on the verge of a nervous collapse on the eve of the grand opening. For the benefit of those who have wondered how others do it and nicely survive the ordeal, here are procedures in the directing of a play that have proved helpful.

After browsing through a variety of play catalogs, choose one company from which to pick the play. Order perhaps eight different plays—all comedies, mysteries, or whatever type is to be examined for production. These copies can be returned in exchange for reading copies of the play chosen.

The type of play given should be varied. Two comedies or two mysteries, and so on, should not follow each other. Variety adds to interest.

If the play is a senior class play, the director should allow a student play committee to make the final choice from the three best possible choices as suggested by him. This gives the youngsters some choice of selection and adds to the spirit of the enterprise. In the picking of plays, keep carefully in mind your stage set-up, your possible talent, the properties and equipment required.

Then, after a date has been set for the presentation of the play, establish your timetable of rehearsals. Know what you want done and what parts need emphasis. This time chart should have arrangements for individual and group rehearsals. Punctuality and adherence to schedule should be insisted upon by the director's setting of a good example. If anyone is late or absent, use someone else to read the part; don't wait for people. If possible, work two casts, or have understudies. Beware of temperamental performers.

During your casting try-out bear in mind the conflicting activities; never pick for your principal actors those people who have their interests in every school function and who cannot be depended upon for intensive work on dramatics. Too much trouble results when youngsters are torn between loyalties. These "popularity kids" can be given smaller roles

ALLAN MATHIAS PITKANEN

*Director of Speech,
Central High School
Canton, South Dakota*

if they can prove they have the required time for their rehearsal. Do not depend on the same individuals for your casts; favorites are dangerous to your own popularity.

Make dramatics, whenever possible, an all-school affair. Study your students well and seek out talent from those best suited, by time and ability, for the activity.

Fit the individual for the part. A professional attitude is desirable in casting and picking your co-workers. The student director, the various managers and personnel, should be chosen at casting time. Announce to all people involved that the cast may be revised at any time if changes are found necessary; keep members of the cast on their toes; give them all plenty of publicity and credit, but make them work for it.

The first rehearsal should be devoted to the reading of the play. Changes in the cast can easily be made here. At this time see to it that words are pronounced correctly and that the general idea of the play is grasped. Rehearsals should generally be about two hours in length.

In the second and following rehearsals emphasis should be on movement. The positions, stage directions, and business are to be kept in mind. It is the director's duty to know definitely how he wants that play done, and he should not hesitate to make his own directions if reason for them comes up. High school actors need close guidance in stage technique, and it is not inhibiting a pupil's creativeness if he is told rather definitely how, with illustrations from the director if necessary, his role should be done.

If you are rehearsing in a classroom or on the bare stage, mark out the stage, the windows and the doors. Use chairs and what you can best use for properties. A blackboard should be handy for use in clarifying intricate movements, or these movements should be worked over in slow motion at first until mastery has been achieved. Never allow the players to argue with you during rehearsal about what is to be done—let that be for privacy after rehearsal. If the play is to be presented successfully, the director must be something of an autocrat. This means that the director must *know* the play thoroughly and stick to his well-thought-

through plan consistently. If he must ask the players how that particular scene was done yesterday, he is admitting confusion. Directors should never be confused!

After movement has been well established, emphasize characterization. The more experienced players should be given more latitude in working out characterizations than is allowed for movement. Gesture, intonation, and truthfulness of character need close supervision.

As soon as possible, get along without books. Struggling through the lines, with prompting by the student director or prompter, really makes rehearsal profitable. Rehearsals are not reading, but acting, experiences. Each time the book is laid down, the actor gains more confidence in himself after thinking through his lines. At this time the student director can contribute his bit and should be allowed to do a good share of the routine directing while the director busies himself analyzing each actor's performance, writing notes on the work to be used as basis for criticism after the rehearsal. Personal conferences with the actors relative to their acting encourages better effort.

Hand properties, such as guns, umbrellas, and the like, should be had early, or use dummies of about the same weight and size. Costumes, especially dresses, hats, and coats, should be donned when possible. If stairs are to be used, these should be available for use weeks before show time. Scamping a bit of business is an acting sin.

All movements should be clear cut always; all meaningless movements eliminated. These distracting movements can ruin a scene. Audiences can see only one thing at a time, and figures on the fringe of the center of interest may unnecessarily hinder the scene at hand or steal the show. The enthusiast who is always "creating" new business is to be curbed. Let the actors "shoot their stuff" at early rehearsals, but when you have approved a certain way, hold to that interpretation rigidly if needless attempts are made away from it. In actual performances there should be nothing that is not rehearsed; that should be made clear at the beginning.

When the lines and business are familiar, stress tempo. Most amateur plays move too slowly and are too stiffly acted. They drag because the cues are not picked up fast enough or because the actors are stumbling through. Stress naturalness. Pauses within lines may be full of meaning; pauses between lines show sloppy direction. When tempo is right, emphasize climax.

Drama must be put into the lines. And, at the last, concentrate on your "curtain." The scene that ends each act must leave an unforgettable impression of some sort. If the play itself lacks that "something," insert a

fitting bit of dramatic action into the business to make it more impressive.

Dress rehearsal should be the same as the actual performance. If two could be had, fine; better still, if three. The matinee performance for grade school children the day of the performance makes a good second dress rehearsal. All equipment, scenery, and properties, of course, must be there. A poor dress rehearsal does not insure a good performance; more often the good performance following a bad dress rehearsal is a minor miracle; and one is a gambler to depend on miracles. Have everything thought out, planned, foreseen, and rehearsed, and a good performance must result.

Do not hesitate to have lengthy but pithy analysis conferences after rehearsals. Be cheerful, but serious and frank about the progress of the play. A director must know his actor personalities and drive them to their best effort in the most sensible way. Do not become temperamental yourself and tear your hair and scream. That is worse than Hollywoodian. Try to interrupt as little as possible, especially during your later rehearsals; and never make last minute changes in business or interpretation; such are bound to confuse and endanger the show.

It is difficult to say how many rehearsals each play requires; that is often a matter of the director's judgment. One must not unduly hurry its performance or drag it out in tedious practices until all interest wanes. Certainly six rehearsals in a week and a half will be of more benefit than twenty stretched over three months. Three weeks ought to be long enough for one-act plays; five, for three-acts. They may be divided this way: twelve rehearsals for one-acts; twenty-five to thirty for longer plays. First, casting and reading, then movement, characterization, audibility, tempo, climax, dress rehearsal, and the grand performance.

The play must go on—and be well done!

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Hallowe'en Again

OF COURSE there must be a Hallowe'en party. So let's send out some such invitation as the following:

"On Hallowe'en night we bid you come
To a Hallowe'en party and make things hum.
A witch's cavern you will see here.
In which your true love will appear.
Witches and elves will all be out,
And ghosts and imps, too, all about.
For on this night, of all the year,
It is their custom to appear.
Some ride on broomsticks through the air.
They may ask you this sport to dare.
Others through woodlands dark will steal,
As suddenly the church bells peal.
All to this party have been bidden;
In the house you'll find them hidden.
Through the house they'll freely roam,
Because tonight it is their home.
Perhaps they'll greet you at the door,
Or maybe, dance upon the floor.
From your sight may disappear,
Then suddenly again appear.
All sorts of tricks they'll on you play,
And entertain you in this way."

At the head of the invitations, or in the upper corner, have a drawing of a witch or an elf. In the other, a pumpkin. Have the acceptances written in rhyme and enclosed with the invitations, so that persons receiving them will need only to sign their names. For instance:

"Your invitation is received.
To accept it, I'll be pleased.
If ghosts and goblins there will be,
We will surely want to see.
So eight o'clock will find me there,
For in the fun I want to share."
Signed

On the arrival of the guests, have a ghost wearing a rubber glove greet them at the door. Decorate the room or rooms where the party is held with jack o'lanterns with candles or electric bulbs inside them. Have imps and ghosts flitting in and out of the hall. Let them suddenly come up to a guest, say, "Good Evening," in a hollow voice, then as suddenly disappear.

If the guests are to go up stairs to take off their wraps, have them greeted by a ghost who will show them to the room where they are to leave their wraps.

Take a ball of string, fasten one end to a wall bracket or door knob. Pin these verses onto it.

ISABEL THEODORA BRADIN

89 Grand St.
Middletown, Conn.

"Here is the string that leadeth you,
To something mysterious, old, and new.
Follow it carefully, holding tight
Until you come to a cavern, black, as night.
Here you will find your future so true
If you faithfully, carefully, follow this clue."

The string must go all around the room, out into the hall, and through one, or more rooms until it stops at the door of the "Witch's Cavern."

All along the way, have signs, "Route no. 13. Witch's Cavern." At the door of the cavern, the guest knocks three times, and it is opened by a black imp, who takes her to the witch.

If possible have the cavern in a room with a fire-place. Over the imitation flame have a black pot full of water. Let the witch stand in front of it, stirring the water with a large spoon. Let your imps dance around the fire singing some such song as this: (Tune, "Swinging 'Neath the Old Apple Tree.")

"Yes, in truth, we're black imps dancing
'round the fire

As the flames are mounting, higher, now,
and higher.

When the pot is boiling, your future will be
clear,

Seeing your true love now appear.

Chorus

Dancing, dancing, dancing, dancing,
Dancing 'round the big, blazing fire.

In the pot she's gazing, seeing mystic things,
Seeing all your future, what to you it brings.
Hark your lover's coming, lo soon he will
appear.

Behold! O, Fair One, 'tis he!

Chorus

Dancing, dancing, dancing, dancing,
Dancing 'round the big, blazing fire."

A long black garment which covers her entirely is the witch's dress. For the imps, use a pattern for a clown dress. Supply small pointed caps for both them and the witch. All should wear black gloves.

On one side of where the witch is standing, have a small table with rolls of paper tied with red ribbon or string. These are the fortunes of the guests who have come to the party.

The imp leads a girl whom she met at the
(Continued on page 73)

BACK TO THE FARM

A Play in Three Acts

by MERLINE H. SHUMWAY

Continued from September

ACT II

Scene, ballroom at the fraternity house. Fireplace R., settee L., table with bowl of punch on it. U. R., arm chair in front of fireplace. At rise of curtain several couples are dancing. Music stops and they gather around the punch bowl. Margerie and Robert come forward.

MARGERIE. Here's a nice cool place. Let's sit down. *(They sit on settee.)*

ROBERT. Pretty good crowd out tonight. There's nothing like feeling that it's the last time, to make you appreciate a thing like this.

MARGERIE. That's so. "Bright college years," as the song says, "are over for us". By the way, who's that man over there with Rose? His college years have been over for some time, I should say.

ROBERT. That? Oh, that's old Ashley. Funny to see him skipping about with the kids. Wonder what brought him—

MARGERIE. Why, he's here with Rose. She brought him, or rather he brought her. Didn't you see them come in?

ROBERT. Oh, of course, I remember now. He's been sweet on her this long time. Been down three times this winter to see her in Chicago.

MARGERIE. What's she doing in Chicago?

ROBERT. Oh, she's at the University studying Domestic Science, Home Economics, and some of those new freak courses.

MARGERIE *(rising)*. Foxy lady. That's the way to capture a husband these days. Just bait your hook with the art of Homemaking with a capital H. You can land them every time.

ROBERT *(rising indignantly)*. Nothing of the sort. Rose doesn't need any extra bait on her hook. She's a peach. She can have me any day of the week.

MARGERIE *(mischievously)*. She doesn't, eh? Well, how about you? You're no bait for peaches.

ROBERT. Oh, I don't know, but come along. We're missing all the dance.

(Exeunt all)

(Enter Rose and Merton)

ROSE. This is pleasant! Isn't it?

MERTON. Yes, there goes the music. Let's sit

it out. Would you mind? Somehow, I don't feel like dancing to-night.

ROSE. Why not? You used to be so keen about dancing. *(Sits in arm chair, R. Merton stands talking to her.)*

MERTON. Oh, I don't know. I guess it is seeing you again after all these years. It brings it all back—that last day at home—just think, it has been five years.

ROSE. Five years! So it has. And how is everything at home? Are your father and mother well?

MERTON. Father and mother! Why, Rose, don't you know? I've never seen either of them since that day. Father's never forgiven me. He won't let mother even mention my name, or write to me if he knows it. She does smuggle letters out, though, sometimes. But it's been ever so long since I had a letter from her, and I'm afraid things aren't going very well out there.

ROSE. Yes, but Merton, haven't you gone back and asked your father to forgive you? He couldn't hold out if he really saw you and felt you had given in.

MERTON. No, I haven't. If he'd say the word, I'd go in a minute, but to crawl back like a whipped dog and say I am sorry—I just can't. I suppose there is too much Merill in me for that—and I wasn't wrong either. *(Draws up chair and leans on back.)*

ROSE. No, I don't believe you were, but still, Merton, he is your father. And think of your mother!

MERTON. I do think of her. Poor mother!

ROSE. But, Merton, how did you get on at first—how did you live? Wasn't it awfully hard getting started?

MERTON *(sitting)*. Hard? Well, I should say it was. I tell you, Rose, there were times when I would have chucked the whole thing for half a cent. That was a pretty bitter day for me. I lost everything at one blow—parents, home and hope—the old home I'd grown up in, and the new one I'd dreamed of, and—some of my faith in women, to boot.

ROSE *(trying to change the subject)*. Yes, but tell me about it. How did you get a start?

MERTON. Oh, I came up here and worked my way, a little of everything—waiting on tables, tending furnaces—anything I could get. It was easier after the first year. I tell

you, Rose, there are some bully men in the college faculty. The way they will stand back of a fellow when they see he's in earnest is certainly great. When such men have faith in you, it bolsters up your faith in yourself.

ROSE. Poor Merton!

MERTON (*standing*). Oh, not so poor. I'm all right now. After the first summer I've had a job for the state every vacation. I've paid my way and saved something besides. Yes, Miss Meade, behold in me an embryo Rockefeller. I've got money in the bank.

ROSE. That's fine. (*Rises and crosses L. to settee.*) Well, now you're through with the University, what will you do, teach?

MERTON. I could. I've a fine offer just this week from the Extension Division, good pay, congenial work, and a chance to rise; but Rose, do you remember what I told you that last morning at home? Well, I just can't get that idea out of my mind. Only then it was a dream, built on hope and imagination; now it's a vision developed from my life and experience. I want to show what a farm can be—what a farm home can be—when there's enthusiasm, knowledge, and trained ability back of it. And I'm going to do it. I've some money, as I told you, and I am planning to start in a small way on an undeveloped farm in the northern part of the state.

ROSE. That sounds interesting. (*Sits on settee.*)

MERTON (*sitting by Rose*). Rose, if I made good, made a go of it, do you suppose you'd ever change your mind?

ROSE (*half rising, embarrassed and pleading*). Oh, Merton, please don't to-night. This is no time or place to discuss such things.

(*Enter Robert Powell and Margerie Langdon*)

ROBERT. Oh, Merton—telephone! "Mr. Merrill wanted at the 'phone." Just like a popular doctor. I tell you, Miss Meade, Merton's some pumpkins these days.

(*Exit Merton, R.*)

ROBERT. Heard about the dandy offer he had from the Extension Division? The chance of the year.

MARGERIE (*sitting comfortably in the easy chair*). And what do you think he told me? That he wasn't going to take it. Wants to be a farmer. Can you beat it? Not for me, thank you. I can do without the morning songs of the birds and the sunrises and the fresh air of heaven, if I can have a warm bathroom and a gas range and a chance to see somebody besides cows and pigs once in a while. It's work all day and then some for the farmer's wife. I spent a month on a farm once. That cured me. Up before daylight, cooking for a lot of men, nice little journeys out to the pump and woodpile—such good exercise in the fresh air. Then when you've got the men

out of the way, there are the chickens and the ducks and the pigs and the dogs and the milk—mercy, there's no end to it! And when you do finally get cleaned up, the hired man comes in with his muddy boots and tramps all over the floor. Oh, it's a gay life!

(*During this speech Rose has listened with rising indignation.*)

ROSE (*forgetting herself*). Margerie, I don't think that's fair at all. A farmer's wife doesn't need to have such a hard time if she's any kind of a manager, and knows anything about home management. She can have just as comfortable a home as any one, certainly a great deal more comfortable than one of those stuffy little city apartments.

(*Enter Ashley, R.*)

MARGERIE. Oh, a new Daniel come to judgment! Since when did you become an advocate of the simple life, Rose? Perhaps you would like to go out with Merton and help him in his little object lesson—how to be happy though a farmer?

ROSE. Don't be silly, Margerie! But if you'd seen as much of cities as I have in the last five years, perhaps some of your illusions would be gone, too. There's something more to life than bodily ease and comfort. Smart clothes, afternoon teas, and a chance to go to a show every time you feel like it don't make happiness and satisfaction. Anybody can keep up a bluff in town, but it takes real men and women to make good in the country. When you come up against the elemental forces of nature, you've got to have something in you or go under. Why do all the best men come from the country? Just that!

MARGERIE (*rising*). Oh, come along, Robert. This sounds like preaching. I want to dance.

(*Exeunt Robert and Margerie, R.*)

ASHLEY (*who has stood, R., listening*). Why, Miss Meade, you are quite an orator. I didn't know you felt so strongly about cities. Was that why you gave up your life in New York?

ROSE (*sitting on settee*). Yes, it was. Two years of it were all I could stand. I felt smothered. So I just made up my mind to go to Chicago and learn to teach girls to live where life could mean something. I've finished my course, and have my position. It's right back out in your town, too. I'm going to teach in a consolidated school! Isn't it great?

ASHLEY. Oh, yes, I suppose so, but I'm getting tired of the country. In a year or two I hope to open up an office in St. Paul. Maybe I will be in New York before I die.

ROSE. Don't say New York to me! I hate it.

ASHLEY. The country's all right; the trouble is with the farmers. They are not progressive. Why, there's the Merrill place—best land in the state, all run down, crops failing, mortgaged.

That's one of the disagreeable things I've got to do when I get back, foreclose that mortgage.

ROSE (*rising, shocked*). Oh, Mr. Ashley, you can't turn the Merills out of their home. Does Merton know?

ASHLEY. No, I don't suppose he does. The old man's been nursing his wrath like a bear with a sore head all this time. Won't hear Merton's name mentioned, and now that Merton has taken up new methods he's more set against him than ever. Between you and me, I believe he's been eating his heart out for the boy all these years, but he's too proud to admit it.

ROSE (*sitting*). And Merton's up here eating his heart out, too! Oh, Mr. Ashley, it's too bad. Can't you do something to bring them together?

ASHLEY. Well—perhaps—maybe, but then—Rose, Miss Meade, (*Sits by Rose.*) they are not the ones I am interested in bringing together, you must have seen that. Now that you have finished your course in Chicago, why not start right in applying it? What can be better practice for a graduate in Home Economics than making a home? You could do your teaching by example, and at the same time you could make me the happiest man on earth. Won't you try? (*Takes her hand.*)

ROSE (*trying to draw away*). No, indeed, Mr. Ashley, I couldn't. Please don't. I—
(*Enter Merton. Sees them. An embarrassed pause.*)

MERTON. Oh, excuse me. I was just looking for—

ROSE (*jumping up embarrassed*). Don't go, Merton. Mr. Ashley was just telling me—that is—I mean—Oh, what was your telephone call?

(*Enter dancers and Robert, who form group around punch bowl.*)

MERTON. Oh, that? It was my roommate. Says there is a lady at the house to see me. Won't give her name.

ROBERT. A mysterious lady! That is exciting. Is it your past running you down?

MERTON. Don't be ridiculous. It's an old lady, seems distressed. Who could it be? My—
(*interrupted by music.*)

ROBERT (*to Rose*). Is this our dance, Miss Meade?

ROSE (*consulting program*). I believe it is.
(*Exeunt Robert and Rose, C., followed by group*)

MERTON (*crossing to Ashley*). Don't you have this dance?

ASHLEY (*consulting program*). No, I'm not booked.

MERTON. Good. I've been anxious to have a talk with you.

ASHLEY. Come over here and sit down.
(*Ashley sits in arm chair by fireplace. Merton*

brings up chair from near table and stands leaning on it.)

MERTON. I want to hear the news from home. It's been months since I heard from mother, and I'm getting pretty anxious.

ASHLEY. Then you haven't heard—

MERTON. Nothing. Is there anything wrong?

ASHLEY. No, and yes. The farm is running along in the same old rut, only worse. This was a bad year out our way. Your father's crops dried up. You know he doesn't put them in right.

MERTON (*sitting*). No, just scratches the top of the ground.

ASHLEY. He had to sell off his stock because he hadn't feed for them.

MERTON. What dad needs is a silo.

ASHLEY. Yes, there are lots of things he needs. Then his hogs got cholera and most of them turned up their toes.

MERTON. Didn't he have them vaccinated?

ASHLEY. Vaccinated! Did you ever know your father to take up with any of those "new fangled notions," as he calls them?

MERTON. Well, it's too bad he lost his hogs. Anything else?

ASHLEY. No, except he's laid up with rheumatism and couldn't put in his crops himself.

MERTON. He has help, hasn't he?

ASHLEY. Yes, Gus is with him yet. He's afraid to quit for fear he'll never get what your father owes him.

MERTON. Well, Ashley, this is all news to me. You see it's been a long time since I heard from mother. I was afraid—

ASHLEY. The worst of all is, of course, the mortgage.

MERTON (*starting up*). What mortgage?

ASHLEY. Didn't you know your father's farm was mortgaged? Let me see! He mortgaged it the day you left home. He's been able to meet the payments every year until this one. Now he's so hard up for cash that he can't and he's going to lose it.

MERTON (*leaning on mantel*). Mother never told me anything about that. She never mentioned a mortgage.

ASHLEY. I'm surprised at that. I suppose she wanted to save you from worrying.

MERTON. That's just like mother.

ASHLEY. Here's a letter I received from the company last night. (*Hands letter to Merton.*) Unless the interest is paid by the first of July, they say I am to foreclose. (*Merton sits and reads letter.*) I hate to do it. It's downright mean. But you see they say there's no money in this mortgage unless they do foreclose, and I have no choice in the matter.

MERTON (*folds letter and gives it back*). Poor mother!

ASHLEY. It's too bad, Merton, that you can't help them out, but I know a man at college is always on the rocks. I was there myself not so very long ago. But I hate to see that

farm go into the hands of a land company. There is money in it if it were worked right. Your father is getting old, too. But no one can blame you if the old man does lose his farm.

MERTON (*standing*). Perhaps not. But I might blame myself. Five years of hustling have been pretty good training for me. I have decided that I was a headstrong young fool. I am not so hard up as you suppose. I have worked some, I can tell you, and now I'm graduating with money in the bank.

ASHLEY. That's fine.

MERTON. Do you know, Ashley, I love the farm. I'm planning to begin in a small way on some clover land in the northern part of the state. Can get it cheap from a lumber company. I have my crop rotation planned for three years.

ASHLEY. That's why you turned down the Extension Division?

MERTON. You bet. I'm going to have some of the land cleared right away and sow clover. I know where I can get some good Holstein cattle, and in a few years I intend to work into the dairy business.

ASHLEY (*standing*). That's the boy. Merton. you'll succeed. You have the right stuff in you. MERTON. But that mortgage, Ashley. Isn't there any way of adjusting it?

ASHLEY. No, the interest must be paid or the farm goes.

MERTON. How much is it?

ASHLEY. Four hundred and eighty dollars.

MERTON. That would just about clean me out.

ASHLEY. The old man doesn't deserve it, Merton.

MERTON. I know it, but mother does. Poor mother; and I owe everything to her.

ASHLEY (*crosses to C.*). They're coming in for the next intermission. I wonder if I have this dance? (*Consults program.*)

MERTON. Let me go out on the balcony. I want to think this over. Gee! I'd hate to give up that farm.

ASHLEY. Have a cigar. (*Offers one.*)

MERTON. No, thanks, haven't formed the habit. (*laughing*) I never had money to burn.

(*Exit Merton, L.*)

(*Enter Margerie with partner, C., and others who form groups.*)

MARGERIE (*to Ashley*). Aren't you dancing?

ASHLEY. No, I'm rusty, out of date. I don't know the new dances. This one, for instance. (*Shows program.*)

MARGERIE. Why, that's easy. I'll show you. Rob was my partner for it. but he went out for a smoke. (*She does a step or two down C. very lightly and gracefully. He tries awkwardly to imitate.*)

ASHLEY. I'm afraid I'm too old to learn. Let me get you some punch.

(*Enter Robert*)

ROBERT. Come, Margerie, I've been looking everywhere for you. Now the dance is almost over and we're missing it.

(*Exeunt Margerie, Robert, and others*)

(*Enter Merton, L.*)

ASHLEY (*crossing to him*). Well, what about it?

MERTON (*pulling check out of check book*). I can't see the old farm go to strangers. Here's a check for the amount. Don't let father know where it came from.

ASHLEY. You're a great boy, Merton. Some day I hope you'll have your farm.

(*Enter Rose with partner, and dancers. She crosses to Ashley, who is standing L. Merton sits, R., lost in thought.*)

ROSE. Aren't you dancing?

ASHLEY. No, I can't get the new dances. This one for instance. (*Shows program.*)

(*Enter Mrs. Merrill, R. She wanders for a moment, looking for Merton, then sees him.*)

MRS. MERILL. Merton! (*Rushes to him with outstretched arms.*)

MERTON. Mother! (*They embrace.*) But what brings you here, and alone, too? Is anything wrong at home? How's father? Why didn't you write?

MRS. MERILL. I did. Merton, didn't you get my letters? I wrote three times and you never answered, so I came. Merton, won't you come home? We want you! I must have you!

MERTON. Did father send for me? Does he want me?

MRS. MERILL. Yes, Merton, he does. He's sick and discouraged, and he wants you. I think he wanted you all the time. Won't you come? Come right away.

MERTON. Why Mother, you know—but you haven't seen Rose, Mother.

MRS. MERILL (*to Rose*). My, but it seems good to me to see some one I know in this big city! (*Embraces her.*)

ROSE. How did you manage to find your way here?

MRS. MERILL. Oh, I asked everybody I met where Merton was. Almost everybody seemed to know.

(*Enter Margerie and Robert with others, R.*)

MARGERIE (*to Robert*). Oh, say, Bob, who is that back number talking with Rose Meade?

ROBERT. Can't tell you.

MARGERIE. She certainly looks as though she had come out of the Ark. Who ever brought her here? (*Laughs.*)

MERTON (*overhearing*). Miss Langdon, that is my mother and the best mother in the world, too, even if she is a little old-fashioned.

MARGERIE. Forgive me, I didn't know—I didn't know it was your—

MRS. MERILL (*Crossing to C.*). Merton, I'm out of place here, I was so worried that I never thought about that. I'll go right away.

MERTON. No, mother, don't say that. You're

all the world to me. Don't let these people bother you.

MRS. MERILL. You'll come home with me, son, won't you? I need you.

MERTON (*Home, Sweet Home softly by orchestra until curtain*). Yes, mother, I've had enough of catacombed tenement houses, congested business centers, and overdone fashions and amusements. I am going back to live in God's country, back to the farm.

(*Curtain*)

In Act III Merton has modernized the old farm and converted everyone there to his scientific methods. A lot of humor results from the blunders of Gus in trying to apply what he has learned from Merton. Before the final curtain, Merton has the promise from Rose that she will help him "to make this the best farm home in the western hemisphere."

Act III will be released in the November number of *School Activities*. There is no royalty charge to *School Activities* readers. The entire play under one cover sells for twenty-five cents—eleven copies, one each for the director and members of the cast, for \$2.50. Orders should be sent direct to School Activities Publishing Company, 1515 Lane Street, Topeka, Kansas.

What Trenton Students Do on Hallowe'en

WILLIAM C. TAYLOR

Principal, Trenton High School,
Trenton, Michigan

TRENTON is a town located in the Metropolitan region of Detroit. It has a population of 5000 inhabitants with a total school enrollment of 1300. The high school, grades 9 to 12 inclusive, has an enrollment of 500. In the past ten years the town population has increased by 25 per cent, and the high school enrollment has increased by 150 per cent.

Due to this rapid growth, the school spirit, community spirit, and established mores of the community have suffered a severe shock. We can no longer expect the stabilizing influence of these factors to control behavior as can a town that has grown less rapidly. Mischievous conduct of the youngsters on Hallowe'en was gradually increasing.

In the fall of 1926 the Board of Education sponsored a party for all school children from grades two to eight inclusive. This party was supervised by the health education department of the Trenton Schools. As the high school enrollment was small (100 students) a large number of the high school boys, who had leisure time on Hallowe'en,

were utilized as leaders and workers in preparing for and supervising this party. As a result of this activity mischievous conduct on Hallowe'en practically disappeared in Trenton.

As the town grew, however, the program was no longer adequate to meet the needs of our community. Gradually the mischievous pranks of children on Hallowe'en began to reappear.

In the fall of 1939, representatives of the various clubs met with a representative of the school to talk over the possibility of solving the situation. It was decided that the best solution of the problem was to divert the mischievous conduct into harmless and useful channels. The clubs were anxious to give financial aid, as well as the time of individual members, in order to accomplish this end. It was decided that the younger children through grades eight would be best cared for if they were to be kept busy from four in the afternoon until they were ready for bed. Accordingly a program was arranged that called for a costume parade, a meal, and a show for the older boys and girls of these grades. This program is financed jointly by the Board of Education and the various clubs in Trenton. The Junior Chamber of Commerce furnishes the services of members to cooperate with the Health Education Department of the school in supervising the party.

It was decided, however, that there would be valuable leadership training for the high school students, if they organized and supervised their own Hallowe'en activity. The problem was put up to the Senior Class of the high school, and they were asked if they wished to assume the leadership. After the matter had been fully discussed, they voted unanimously to act as the sponsors of a party for all high school students. It was understood that all students were to be admitted free of charge. The high school orchestra was to donate its services. Decorations and refreshments were to be paid for from the high school fund. It was decided that the first party was to be a hard time party. All the details of the party were planned and carried out by the committee of seniors which was appointed by the senior president. The party was a huge success and was attended by 67 per cent of our high school people.

When the activity calendar for the year of 1940-1941 was being planned by the committee on activities, the seniors asked to sponsor the Hallowe'en activity for the high school. They gave a sweater party and the attendance was 70 per cent of the total high school enrollment. The police department did not receive a single complaint from the citizens on Hallowe'en. Therefore, I feel that we can safely place this activity in the column of useful and successful undertakings.

Hallowe'en Again

(Continued from page 67)

door up to where the witch is stationed. As she approaches, the girl says:

"Cauldron, cauldron, boiling bright,
Will I know my future tonight?
In your mystic depths to see
What the future holds for me?
Will my true love's face appear?
Tell me truly, now, O Seer."

The witch replies:

"In my cauldron's depths I see
What the future holds for thee.
Love and marriage come to you—
Tonight, you'll see your lover true.
In these magic water's gaze,
And your lover's face you'll raise."

Behind the curtain is concealed a girl dressed like a boy. At the end of the witch's reply she steals out quietly and comes up directly behind the girl gazing into the pot. In her hand is an electric torch, which she flashes on, as she leans over the girl's shoulder, making her face clearly reflected in the water. Then she quickly returns to her hiding place before the other girl can see her plainly. The witch then hands the girl her fortune, and the imp takes her out by another door. Arrange a similar ceremony for

boys. The fortunes are written in rhyme. Here are some examples.

"Your true love awaits you here,
At your side will soon appear."

"Ponder long, and choose with care,
Gold is precious, but love is rare."

"A journey now, I see for you,
A lover at the ending too."

"O'er a continent he flies,
Your heart for him will be the prize."

"I see a man, so tall and fair
He for you, does surely care."

At the end of the evening, when it is time for the guests to leave, group the elves, witches, and ghosts in a group and have them either repeat this rhyme or have some one read it.

"Friends, we bid you farewell
We return o'er hill and dell
To our homes which are so hidden—
None can find them, unless bidden.
Next Hallowe'en we will appear
And we hope to find you here."

To which the guests reply (Tune, "Good-night Ladies").

"Farewell friends, farewell friends.

Farewell friends, we hope to meet next year."



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News Notes and Comments

October Front Cover

1. Silversmithing Club, Albuquerque Indian School, Albuquerque, New Mexico.
2. Group of Singing Children, somewhere in Free China.

The Reed Poll

Conducted by William T. Reed, Chicago candy manufacturer, is an attempt to get a clear and unbiased picture of the opinions and tastes of the average American child between ages 8 and 13. The office, from which questionnaires and tabulations of findings may be secured, is at 540 N. Michigan Avenue, Chicago, Illinois.

Back Numbers Needed

Libraries desiring to bind their volumes of *School Activities* are in need of the following numbers: Vol. 8—nos. 2, 3, 8; Vol. 9—no. 4; Vol. 11—no. 9; and Vol. 12, No. 4. Persons willing to part with those numbers are requested to communicate with the *School Activities* office.

On and after October 1, 1941, the office of the American Association for Adult Education will be located at 525 West 120th Street, New York, N.Y.

The Fourth Annual Education Clinic of the Winfield, Kansas, Public Schools will be held October 4-5. For copies of the program, write Superintendent Evan E. Evans.

Conservation of Resources for Defense—Aim of 1941 Fire Prevention Week, October 5-11

"Fire defense for national defense" is the theme of this year's Fire Prevention Week, to be observed throughout the country October 5-11.

Fire safety takes on added importance at this time, for not only is it necessary to eliminate the losses and interruptions of production caused by fire, but it is a vital part of the civil protection program of the Office of Civilian Defense.

Student Councils Meet

The tenth annual convention of the Northwest Federation of Student Councils, open to all junior and senior high schools of North Dakota, South Dakota, Iowa, Wisconsin, and Minnesota, will meet in St. Cloud, Minnesota,

October 24 and 25. Walter C. Coffey, president of the University of Minnesota, will be the main speaker Friday. Round-table discussions will take place Friday afternoon.

Minnesota School of the Air Wins National Awards

The Minnesota School of the Air programs were honored this year at the National Institute for Education by Radio by receiving more first awards in the national competition than any other school of the air in America! —*Minnesota Journal of Education*.

Assorted Back Numbers

Several hundred miscellaneous copies of *School Activities* are being wrapped in packages of 27—no two alike and none of the current volume—and offered prepaid for \$2. This makes available at a nominal price over a thousand pages of material, much of it activity ideas and entertainment helps that are as timely and usable now as when they were first published.

America's Free Schools, recently published by the Council for Democracy, warns against the efforts of pressure groups to gain control of the schools and against economy drives which threaten the American school system which is "our stake in tomorrow." The important role education must play in the future of democracy is emphasized throughout this study.

America's Free Schools is one of a series of "Democracy in Action" pamphlets available from the Council offices, 285 Madison Avenue, New York, New York at ten cents each. Other titles in the series are *Financing Defense*, *The Negro and Defense*, *The Public and Strikes*, *Freedom of Assembly*, *Community Employment*, *Problems Under Defense*, *Democracy Advancing Through Crisis*.

The parents of the students of the High School of Music and Art, New York City, voted overwhelmingly "Yes" on the question: *Is High School Student Government Necessary to Train for Democracy?* at a Multigroup Forum held at the High School of Music and Art recently. The parents also believed there are areas in high school student government in which the students may make final decisions, and that faculty guidance in school activities should be considered as important as classroom teaching.

The voting was preceded by a panel discus-

sion in which the subject was presented by Mrs. Johanna M. Lindlof, member of the Board of Education.

Driving Lessons Offered Free to Schools

School principals and instructors may obtain Eighteen Weekly Meetings of Standard Driving Lessons. The complete book will be forwarded to all schools enclosing six cents postage with their applications for membership in the Royal Lion Automobile Clubs of Stockbridge, Michigan, a non-profit high school organization.

The originators of the Junior Automobile Club Movement will welcome the privilege of co-operating with schools everywhere in releasing their greatest of all programs without charge. Limited copies of the first edition are available; therefore, all schools should send in their requests at once.

Studio Speech Techniques

(Continued from page 60)

18 inches) and talk quietly. He should enunciate distinctly but not pedantically. He should seek to visualize the audience as he speaks. The length of his speech should seldom exceed ten minutes, never fifteen. One central idea should be given in a single speech. The radio speaker can expect no more than a smile for his humor. His vocabulary should conform to the low common denominator of intellectual comprehension. Breathed consonants (and "s" sounds) should be avoided. Simplicity is the paramount test of sentence structure. The radio speaker should inject into his delivery marked pitch, rate and volume variations, taking care that these variations are not manneristic or uninterpretative."¹⁰

Lawton cites some of the more common deficiencies of beginning speakers: "Sing-songness, flatness of tone, raising the voice at the ends of all sentences, and similar mannerisms which result in monotonous delivery mark the failure of the radio speaker. He cannot hope to hold his audience without liveliness of delivery any more than without liveliness of theme and content material. . . The script should be used only as a guide. For maximum effectiveness a radio speaker will not read his speech. It is a rare reader who can give sufficient animation to his delivery when reading what he is saying."¹¹

Radio drama presents a problem all of its own. Casting must be by the voice alone, that is, there must be an essential difference in voice quality between the characters, or they will be indistinguishable over the air. While scripts are commonly used for the established radio play, they must be read so

that no one in the audience can tell that they are being read and not acted. The actor underlines his parts so that there is no delay in reading them, and the scripts are unstapled and handled noiselessly. Since all the impressions conveyed over the air are voice or sound effects, these are carefully studied, and special groups are held responsible for each portion of the broadcast. Cues are picked up promptly to avoid dead spots in the program. A pause over the air is an absolute silence which means nothing to the listener. The actor develops purity of speech, eliminates audible breathing and all unnecessary sounds, and sets himself to the task, a pleasant one none the less.

It is with the groups from the schools that a new element of vitality will be added to, and fused with the practices of the commercial studio. Frank Sullivan's worry about Einstein's theory that ether waves carry radio beams on and on through ever-widening circles may be our worry too, but the uneasiness of the whereabouts of waves from the school broadcasts hasn't embarrassed us—yet.

¹⁰Modern Eloquence, vol. XV. Quoted by S. P. Lawton, Q. J. S. vol. XVI, no. 3, p. 263

¹¹Principles of Effective Radio-Speaking. Q. J. S. vol. XVI, no. 3, p. 270

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Questions from the Floor

By THE EDITOR

● *Do you believe that monthly tea dances should be held in a school in which there is no social dancing taught?—Vera E. Rummel, Meadville, Pennsylvania.*

Yes, we do. Relatively few high schools (the majority of high schools enroll fewer than 150 students) as a regular routine teach social dancing, and this is a serious weakness in our ECA program. Some boys and girls have brothers, sisters, or friends who teach them—perhaps somewhat incompetently but the learners do get some instruction. The student without dancing brothers, sisters, and friends is the one who most needs the group and individual instruction that a good tea dance schedule directly or indirectly provides. And, of course, the other students can profit too.

In a nut shell: students will dance whether we like it or not, hence it is the responsibility of the school to teach them to dance better; the school has a suitable floor, necessary conveniences, often the music (radio, victrola, orchestra or band), a wholesome atmosphere, direct control and supervision, and, if no faculty instructor is available, almost any local professional, assisted by student dancers, would contribute services for the advertising and good will involved. Further, the students are acquainted with one another. It is a group as well as a personal affair and consequently the instruction is natural and unembarrassing. Frankly, we cannot imagine a better opportunity for instruction in social dancing.

The usual plan is for a period of instruction to precede the regular dance.

● (1) *Should every classroom teacher also be a home room teacher? (2) If not, should the load of the home room teacher be adjusted to take care of this extra duty?—Stanley F. Nelson, Lake Forest, Illinois.*

1. Most certainly not. Theoretically, a teacher should be somewhat competent in the work of broad guidance upon which the home room idea is based. However, few teachers are selected on this basis, and it is not reasonable to assume that they all are competent to handle it. In fact, the majority of secondary school teachers are selected on the basis of scholarship first and personality second. (College teachers are selected on the basis of scholarship or research first and personality rarely or not at all—which accounts for the fact that, in general, college teaching is far inferior to high school teach-

ing). We favor a better-than-average-scholarship-and-fine-personality combination over high-scholarship -and-better -than-average-personality.

Some really excellent teachers of academic subjects lack the ideals, sympathy, interest, background, preparation, personality and general competency essential to successful home room sponsorship. Obviously, such should not be assigned to home rooms. Intelligent administration assigns such teachers responsibilities in which they are most successful and, consequently, assigns interested and competent home room teachers to more than one home room. A few schools are now experimenting with full-time home room sponsors—sort of sub-dean idea. This trend indicates a healthy administrative attitude towards the home room.

2. Most certainly yes. The home room should be considered a part of the regular load of the teacher and not be added to an already full schedule. And, if, as suggested above, the sponsor is assigned to more than one home room, this, too, should be taken into consideration when her schedule of duties is made up.

● (1) *Would you consider it advisable for parents or other specially trained and interested adults to sponsor school clubs held during the activity period? (2) If so, should he or she serve an internship under an experienced teacher? (3) Would this arrangement tend toward greater cooperation between school and community?—Mrs. Vera P. Clark, River Edge, New Jersey.*

Three good and pertinent questions, the first two of which are difficult to answer for all settings. Normally, the answer to the third question would be a decided "Yes."

It often happens that a group of students is interested in some activity for which there is no competent faculty sponsor, but for which such sponsorship is available in the community. Theoretically, in such instances, this outside sponsorship is desirable. Practically, it frequently works out entirely satisfactory for all concerned. Sometimes it does not.

A principal may not favor such outside sponsorship, and we should not be too hasty in condemning him. He is responsible for everything that goes on in the school and, quite naturally, may be a bit "leery" about an outsider who owes no direct and immediate responsibility to him. Too, tardiness and even

absence of the sponsor may complicate matters; and the plans and personalities of sponsor and principal may not be entirely harmonious.

In brief, the problem resolves itself largely into the matter of principal and sponsor personalities. If each plays his part sympathetically, intelligently, and cooperatively, the result will probably be well worth while.

Theoretically, requiring the outside sponsor to serve an internship under an experienced teacher sounds like a good policy; practically, it, too, may have weaknesses—the difficulty of making arrangements satisfactory to both; dissimilarity of the teacher's club and the sponsor's proposed club; differences in ages, personalities, experiences, etc.

However, whether or not an internship is required, certainly it is good policy for the outside sponsor inexperienced in school affairs to visit other school clubs, talk with sponsors, students, and administrators, and in other ways become acquainted with club ideals, procedures, materials, settings, school point of view, and recognized sponsor responsibilities.

● *Should accomplishment in academic subjects alone be considered in giving marks to students and on honor rolls, or to what extent should citizenship be given consideration?—Ava Leeper, Billings, Montana.*

Increasingly schools are giving evidence that their administrators and teachers are recognizing the fact that these institutions are not scholarship factories—that the development of citizenship and not scholarship is their main function. Basically a community is an organization of citizens and not scholars. Elementary schools recognize this idea of citizenship much more than do secondary schools which are still too closely imitative of college ideas—and few colleges, despite their voluble claims, ever ranked citizenship higher than scholarship. College teachers are specialized scholars and it is easy for their students, when they become teachers, to follow in their footsteps.

This does not mean that a school should not recognize high scholarship—it should. But to assume that the school's ideal is the valedictorian is no more justifiable than to assume that the star athlete, musician, debater, or dramatist represents this ideal product.

The difficulty comes in marking or rating the student on citizenship—and schools are notorious worshippers of that nebulous something called a school mark. Which brings us to such questions as these: should marks be given in school citizenship? What kind of marks? If such marks are given, should they be considered as important as marks in academic work? How should they be equated towards graduation credit? And there are

other pertinent questions, the answers to which we do not at present have.

Many schools give ratings in both fields, but even they recognize that a student cannot be promoted and finally graduated on the basis of his citizenship record. Hence, citizenship rating is usually a sort of special honor, a kind of school-letter. Perhaps in time it will be something else. The present trend towards a dual rating plan will at least hasten the day when all schools appreciate that their main obligation is the development of citizenship and not scholarship. Even if it goes no farther, this dual marking policy will have accomplished a great deal. Incidentally, such organizations as the National Honor Society, the membership qualifications of which are based on Scholarship, Service, Leadership and Character, represent a far better educational ideal than any honor roll.

Now back to the original question. It is no more logical to take a student's citizenship record into consideration when marking his mathematics or English papers than it is to allow his record in mathematics or English to affect, adversely or otherwise, his standing as a musician, athlete, or dramatist.

● *A few teachers in my school take their classes on short trips to the telephone of-*

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fice, radio station, etc., during class period, often using part of the preceding or following study period to lengthen the time of the trip. Should the principal encourage this practice?—Mrs. Earl Housely, Hot Springs, Arkansas.

By all manner of means. Pardon a personal illustration. The high school of which the writer is president of the board, began such trips to nearby points several years ago. Now these trips are a regular part of nearly every course in the school, and they are taken in nearly every week of the school year. Some of these trips have as their objectives neighboring fields, parks, commercial houses, industries, historical spots, concerts, exhibits, etc. Others, usually, but not always taken on Saturdays, go to points more than a hundred miles away. And every year, those students who desire to, and who make the year-long preparation necessary (the completion of a "Trip-book" covering the tour) go in the school busses on a 3500-mile tour of about two-weeks' duration. The students pay only their personal expenses usually amounting to twenty or twenty-five dollars. The board pays the balance. One tour goes East, one North, one West, and one South. Hence, a student in our school can,

during his four years, see some 12,000 or 14,000 miles of America at an expense of well under one hundred dollars. And, in addition, he can see hundreds of miles and dozens of interesting and important points and events at no cost except the admission fee required at some of them. Important, too, is the fact that in no way are any of these trips or tours merely "excursions."

We fail to see how any school that claims to be educating future citizens can accomplish its program without organized and instructive trips which help the student to become intelligently acquainted with the adult civilization around him.

To repeat: by all means encourage and develop the trip idea in your school.

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How We Do It

C. E. ERICKSON, *Department Editor*

A Club Council

RUTH E. DELAND, *Medina High School
Medina, New York*

"The Medina High School has a well organized program of club activities. A student body of six hundred and thirty-five pupils has thirty clubs, not including the athletic groups and the musical organizations for which school credit is given, nor publication staffs, Service Union groups or the Safety and Welfare Board. The clubs include three honor societies, four social clubs, twelve co-curricular clubs, and eleven hobby or special interest clubs grouped for three grade levels, 7th and 8th grades, 9th and 10th grades, 11th and 12th grades. Some of the clubs meet once every week, but the majority meet on alternating weeks, during an activities period.

The coordinating body of these activities is the club council, a branch of the activities board of the Student Association. The council includes the president and the sponsor of each club under the direction of a Club Council chairman appointed by the superintendent of schools. The Council holds regular monthly meetings, when all matters pertaining to club activities are discussed and recommendations are made. Among the policies which have been formulated by the council are the scholastic requirements for membership in more than one club, the limitation of club insignia, the regulation of informal initiations, evening meetings, and out-of-town trips.

At the beginning of each school year the council sponsors a home room discussion period, when the purposes, programs, and requisites for membership in the various clubs are explained. The value of membership in clubs and the dangers of over-participation are discussed. Pupils are then given an opportunity to fill out a questionnaire indicating their choice of clubs. From these lists the membership of the various clubs is largely determined.

The council regulates the chartering of new clubs. Temporary recognition is given to groups of twelve or more pupils who indicate a desire to organize a worth-while club. Permanent approval is granted after a probationary period in which the club has functioned satisfactorily.

The Council also makes a yearly survey of the activities of each pupil, both in school and in regularly organized activities in the community, also the correlation of these activities with his scholastic record. These

statistics show that the pupils who are the most active participants in school and community affairs are at the same time those who are most outstanding in their curricular work. By means of questionnaires and personal interviews an attempt is made to interest the non-social pupils in some form of student activity.

Under the sponsorship of the club council each club takes charge of a bulletin board at a specified time during the school year. These bulletin board displays are not only very attractive but also informative in that they exhibit the various projects and purposes of the different clubs and serve to interest the student body as a whole in club activities. Some of the clubs put on noon-hour programs in which they demonstrate their skills.

After each meeting the secretaries of the clubs hand to the Club Council chairman a copy of the minutes of the meeting. The treasurers also hand in monthly statements of the finances. All funds are kept in a central treasury. Deposits and withdrawals are made according to a regular banking system. These records, together with a copy of the club's constitution and a list of its officers and members, are kept on file. They serve to keep the chairman of the council informed concerning all the activities of the various clubs, and at the same time afford valuable training for the officers in keeping records.

Toward the end of the school year an Honors Convocation is held when all pupils who have been outstanding in their achievements and in their services to the school are given an award. Representatives from each club are included. This convocation marks the close of club activities for the school year.

The Commercial Department Presents

RALF J. THOMAS, *Head of Commercial
Department, Mauston High School
Mauston, Wisconsin*

"The Commercial Department of the Mauston High School cordially invites the public to attend an 'open house' demonstration and exhibition to be held in the high school gymnasium," was the way an announcement appeared in the local newspapers, on posters prominently displayed in various business places, and throughout the school building.

In arranging for such a public demonstration we were attempting to accomplish a three-fold purpose. In the first place, we

wanted to present to the community a visual, cross-section of the work completed by the commercial students during the course of the year; secondly, we felt that such a program would enable us to establish closer rapport with various business institutions, who might later become prospective employers, resulting in good publicity for our particular department's placement service; and thirdly, we wished to offer to all office employees the opportunity of observing newer trends in business procedures. This last aim incidentally, proved to be much more profitable and effective than we anticipated.

Students assumed the responsibility of preparing for this exhibition, with the assistance and advice of the commercial teachers. This afforded them an excellent opportunity to develop their own initiatives and cope with problems that might arise in their business work.

Through the courtesy of one of our local newspapers, we received gratuitously the unused remnants of rolls of paper upon which the news is printed. As it is three yards wide, it makes an excellent background for exhibiting samples of work completed by students. This paper was pasted on the walls of our gymnasium, which has our stage at one end. A simple, patriotic border of red, white, and blue, in keeping with the trends of the time, appeared at the top of the paper. Samples of different units covered by the various classes included in our commercial curriculum were displayed on this background beneath their appropriate classes. All exhibition materials contained captions and short descriptions, which made them self-explanatory to the public.

Students expressed the opinion that we should have some form of entertainment for our guests after they had viewed the display. Accordingly, they prepared, with the aid of a teacher, a short skit portraying an important element often neglected in our commercial teaching, namely, making application for a position. They attempted to convey the proper and improper procedures used in applying for a position. Likewise, they prepared a little number called, "Rhythm on the Keyboard" which presented students typing out the rhythm of popular songs.

Between 400 and 500 persons accepted our invitation to attend this demonstration. Informality, we planned, should be the keynote for this particular endeavor. Our guests wandered leisurely in front of the display bulletins, and also paused to observe students demonstrating and explaining such office appliances as the hectograph or ditto machine, cutting and running off a stencil on the mimeograph, cleaning a typewriter, doing vertical filing, and running the calculator. Promptly at the time designated on the program, the

house lights were dimmed and the students presented the short skits, previously outlined, which climaxed the evening's entertainment.

In this project we believe that the results attained more than compensated us for the efforts expended. In the first place, the demonstration proved to be a decided asset to our placement department, serving as excellent publicity for building closer relationships with prospective employers. Approximately a week following the demonstration, we received calls from three businessmen, asking us to make stenographic recommendations. They had formerly taken only business college graduates, but, after attending our program, viewing the exhibition, and watching the students demonstrate the various office machines, they felt that our students were capable of doing satisfactory office work for them. This not only assisted in strengthening our department, but at the same time gave the students more confidence as to the probability of securing positions.

In the second place, office employees seemed to welcome this chance to observe newer trends in business procedures. Not only did they seek further explanations at the time of the demonstration, but several inquired later as to whether they might have samples of the work exhibited in order to incorporate the ideas into their office work. We felt that this really accomplished something worth-while for the community.

Lastly, as is true of nearly all demonstrations, it afforded the students a fine opportunity to show their parents their accomplishments.

Kiwanis Club Aids Guidance

N. J. PANELLA, *Waukesha Junior-Senior High School, Waukesha, Wisconsin*

One of the objectives of the Kiwanis Club is vocational guidance, and with this view in mind the local Kiwanians have a vocational guidance committee that operates in cooperation with the local high school to carry on guidance for high school students. Here is how we carry on our work.

First, the Kiwanis guidance committee, after discussing this matter in meetings at various times, decided to carry on "Big Brother Counselor" service for boys who were in need of guidance and particularly of a friend. The committee, in order to put their program across, worked out a questionnaire, issued this questionnaire, to all members of the club, and asked them to signify their intention as to just what part of the program they would play. Here is the questionnaire used.

Name.....

In order to put over the vocational guidance

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Other new Fall publications that will interest hobby clubs: **AN INTRODUCTION TO TELEVISION**, By Hylander and Harding; **AVIATION CADET**, By Lent; **THE PHOTOGRAPHER'S RULE BOOK**, By June; **THE ART OF WALT DISNEY**, By Feild.

Write us for further information about all

program of the Kiwanis Club the cooperation of every member of the club is needed. It is not just a committee job or a one-man job; it is one for all members of the club.

WHAT CAN YOU DO?

WHAT WILL YOU DO?

Please indicate what you are willing to do by checking one or more of the following questions:

1. Will you if asked talk to a small group of high school students about your particular vocation?

Yes..... No.....

2. Will you be willing to carry out a group conference and discussion with a group, who might be interested in your vocation?

Yes..... No.....

3. Will you use your influence to help locate worthy students whom you have learned to know in some occupation of their interest?

Yes..... No.....

4. Would you be willing to take some worthy boy under your personal guidance and be a sort of big brother to him and advise with him from time to time about his problems?

Yes..... No.....

After we found the number of men that were willing to do some form of guidance work with boys, we then selected needy and worthy individuals from the high school and brought the Kiwanis counselor and the boys together. Here is a copy of a letter which we use in making the desired rapport between the Kiwanian and the boy.

VOCATIONAL GUIDANCE DEPARTMENT

Waukesha High School

Kiwanis Cooperative Guidance Plan

Kiwanian _____

You have been assigned _____ of Waukesha High School who is in need of your guidance.

The Vocational Guidance Committee of the Kiwanis Club is trying to enlarge its guidance program. We are very anxious to have as many Kiwanis counselors as possible.

Some time ago you signified an interest in this activity and asked that a boy be assigned you for guidance. Will you therefore please take _____ and become his Kiwanis counselor. He will call on you periodically; semi-monthly or monthly, just as you wish and at your convenience. The Guidance Committee will do everything possible to get the right boy for you and give you all the facts concerning this boy.

Remarks _____

Kiwanis Guidance Committee
By _____, Chairman

The Kiwanian meets the boy for the first time and has a general chat with him. These visits are followed up semi-monthly and his school work and his school marks are discussed. The Kiwanian becomes sort of a pal to this boy and watches over him all through the remaining days in high school. If the boy fails to appear for his usual visit the Kiwanian calls the school and asks us to locate him and find out what happened. If the Kiwanian fails to meet the boy when the meeting is scheduled, the boy reports back to us and we contact the Kiwanian and ask for another meeting to be arranged.

When this program started, approximately 47 Kiwanians signified their intention to take a boy and help guide him as part of the Kiwanis' guidance program. At the present time, we have 32 Kiwanians who are active in guiding some high school boy. We are just about ready to start checking out the boys again and make new and continuous contacts for them for this semester's work.

This is briefly an idea of how we carry on our guidance work in connection with the service club. We expect to enlarge this to include the Lion's Club, Rotary Club, Women's Service Club, etc.

SPEECHES AND REBUTTAL MATERIAL

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Each bulletin on Required Military Training, contains the following:

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3. A practical and usable brief on each side of question.
4. Approximately fifty rebuttal arguments, pro and con.
5. Two pages of advice as to the best strategy to use in the attack.
6. A practical and usable bibliography on each side of the question.

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American Cookery	1.40	Home Craftsman	1.25	Open Road for Boys	1.00
American Girl	1.40	House and Garden	3.00	Outdoor Life	1.50
American Home	1.00	Household45	Parents Magazine	1.75
American Magazine	2.50	Hvegeia	2.50	Pathfinder85
American Mercury	3.00	Instructor	2.25	Popular Homecraft	2.00
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Clearing House	3.00	Nation	4.75	School Musician	1.00
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This year the MID-WEST DEBATE BUREAU is offering four complete debate services on the National High School Debate question. These services are:

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the debate topic, The history of military training here and abroad, Problems of defending the Western Hemisphere, and Who's Who among the authorities. (4) Affirmative Brief; (5) Affirmative Rebuttal File; (6) Negative Brief; (7) Negative Rebuttal File, and (8) The Official Questionnaire.

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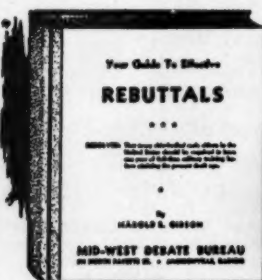
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 - 3 Types of Refutation.
 - 4 Adapting your arguments to those of the opposition.
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 - 8 Methods of refutation.
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 - 10 Index to arguments particularly adapted to this year's debate question.

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Something to Do

ARRANGE FOR YOUR SCHOOL TO RUN YOUR TOWN FOR A DAY

HUGH A. BONE, *Student, University of Maryland, Baltimore, Maryland*

Explore the possibilities of a school-city arrangement by which students will take over the running of your city for a day. Annual student city government has been successful in Arkansas City, Kansas, Aurora, Illinois, Fort Wayne, Indiana, Louisville, Kentucky, and Oak Park, Illinois. Write to some of these cities and request their plans for this undertaking in amateur citizenship. Keep in mind that this, like other projects in student government, must grow out of the needs of the school. This city day idea must be introduced only in those schools where desire for such a project is in evidence or where such a desire can be created naturally.

WRITE AND PRESENT NATIONAL DEFENSE PLAYLETS

DOROTHY WILLIAMS, *Norton, Kansas*

Show a group of determined women as they crowd and push about a counter in the hosiery department of a large department store. Write lines to make a constant stream of chatter from women who whine, laugh, complain, droop, boast and gossip.

Feature the haughty and wealthy woman who succeeds in purchasing two dozen pairs of "one thread" chiffon hose and gloats over them upon her arrival home. Show her three months later as she attempts to don these now "shop worn" hose, her fingers going through stocking after stocking until the supply is exhausted and she not even supplied with the substantial type of hose her friends have, and have been wearing long since.

Now show the unpatriotic housewife as she rummages through pots and pans attempting to determine which she can best afford to "scrap" for defense. She talks to herself concerning her sentimental attachment for each article. These were part of a set presented at a "shower." This held the first cake she baked for George. This is the only pan which turns out a perfect pie; and this roaster, well, "she just couldn't part with this roaster." And so on through the supply of aluminum from egg beater to coffee pot, the "patter" running on and on until she has convinced herself that she can part with no piece of her aluminum but that all those "old worn out" pieces which her friends should discard "will

make far more than Uncle Sam can possibly use."

A skit similar to the above could be made of the man who buys up an over supply of automobile tires, stores them in his basement then discovers some time later that the rubber has deteriorated to such an extent that no saving has been accomplished by this hoarding.

These sketches may be made of a humorous or a serious nature and if combined would make one complete program.

MAKE A STUDY OF HALLOWE'EN

JOY C. BAKER, *State Teachers College, Peru, Nebraska*

Use Hallowe'en as a subject for homeroom study and discussion, with a view to arriving at a code of sportsmanship for this season, collaborate on a playlet stressing the constructive ways of celebrating Hallowe'en, and plan a community entertainment for the evening of October 31st. Publish the code of sportsmanship, dramatize the playlet, and carry out the whole evening's entertainment in a constructive and educative manner.

DRAMATIZE AND PANTOMIME FOR NATIONAL DEFENSE

M. M. BAIR, *Lawrence, Kansas*

Since defense is a topic of first importance to nation, state, municipality, and individual, plan a series of programs to demonstrate that National Defense, to be adequate, must be total.

Make a list of the fundamental things necessary to National Defense, then assign these subjects to various groups and let them dramatize, or pantomime them.

The general theme can be one embodied in a quotation from Pericles: "Freedom is the sure possession of those alone who have courage to defend it." Show a home where living conditions are satisfactory, some phase of industry and of agriculture where workers are sincere and where surroundings are conducive to contentment. Show healthy children at play; then have an exhibit of all those foods which make for proper nutrition.

A group of students in caps and gowns, a reading or story-telling group in a library, religious songs or tableaux; women engaged in civic emergency and defense activities; the rehabilitation of towns to show better housing, health improvement, vocational and welfare training will portray the value of a high morale to our nation's internal security.

Appropriate scenes can be shown of the Army and Navy, of "Women on the Home Front" or of any part of a soldier's life in camp.

HOLD A SCOTCH AUCTION

EDNA MCFARLAND, *Teacher, Sutter Creek, California*

As a method of raising funds for some worthy cause, collect as many articles of value as will be donated. Place a table in the middle of the room and on it an article to be sold. Invite members of the audience to open the bidding by placing a coin on the table, indicating a willingness to contribute that amount and accept the article offered. Award the article to the person who is last to place his coin on the table, after the auctioneer has made his "first, second, third and last call."

OATH OF THE ATHENIAN YOUTH

We will never bring disgrace to this our city, by any act of dishonesty or cowardice; we will fight for our ideals and sacred things of the city, both alone and with many; we will revere and obey the city's laws and do our best to incite a like respect and rever-

ence in those about us; we will strive unceasingly to quicken the public's sense of civic duty; and thus in all these ways we will strive to transmit this city not only not less, but greater, better, and more beautiful than it was transmitted to us.

The man who can make hard things easy is the educator.—Emerson.

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New Helps

● **A STAGE CREW HANDBOOK**, by Sol Cornberg and Emanuel L. Gebauer. Published by Harper & Brothers, 1941. 265 pages.

This book covers the many technical problems that occur behind the curtain of the theater, the summer playhouse, and the school auditorium. It offers many practical suggestions illustrated with diagrams, charts, and drawings—for stage carpenters, painters, property men, electricians, technical directors, and designers. It is both a textbook in stagecraft and a manual for stage crew men. This book in the school library will contribute materially to the interests of the dramatic and music departments.

● **IT'S FUN TO MAKE THINGS**, by Martha Parkhill and Dorothy Spaeth. Published by A. S. Barnes and Company, 1941. 178 pages.

The authors of this book have set down here instructions for making useful articles out of inexpensive and discarded materials. As directors of a camp where handicrafts are taught, they are able to pass on to readers the benefit of a wide range of training and experience along this line. In the book are specific instructions for making each article, supplemented by working drawings and photographs to show how the article will appear when completed. This is a book that will have great appeal for hobby clubs and to students and teachers of the Industrial Arts department.

● **INDIVIDUAL STUNTS WITHOUT EQUIPMENT**, by Garson Herman. Published by the author, 1939. 32 pages.

This booklet has been produced by the stencil duplicator process, but it is readable and well illustrated. It offers a great variety of interesting and challenging items of program material for use at home, playground, gymnasium, camp, party, or picnic. These stunts are suitable to persons of all ages, both men and women. Directors of athletics and physical education will find this a source of helpful ideas.

● **DEMOCRACY IN THE SUMMER CAMP**, Education and National Defense Series Pamphlet No. 23. Published by U. S. Office of Education, 1941. 20 pages.

This publication gives suggestions for making the summer camp a democracy laboratory. Its directions are definite and specific. Persons in charge of summer camps should

read this booklet for the philosophy that it develops and for the methods that it describes. It is highly readable, and its illustrations are fascinating. The charge is nominal. For further information, address the United States Printing Office, Washington, D.C.

● **FOOTLIGHT FUN**, by Sally Coulter. Published by Silver Burdett Company, 1941. 216 pages.

Here we have a book of good plays for children, plays that are natural to child actors and that are interesting to audiences. The stories of the plays are intriguing, and the dialogue runs easily off the tongues of the actors. The four plays given in this book are accompanied by specific instructions for producing them. The publishers grant permission to schools to produce these plays without royalty charge.

● **GAMES THE WORLD AROUND**, by Sarah Hunt and Ethel Cain. Published by A. S. Barnes and Company, 1941. 268 pages.

This is an excellent collection of authentic play activities from thirty-five countries. In it is an interpretation of the folklore of these countries and an account of the customs of these people. American children who participate in these games will play them with enthusiasm and enjoyment and at the same time gain knowledge and appreciation of human relationships among people of the world. This is a book of games, but it is also a force tending toward the integration of knowledge in all fields of thought.

● **EFFECTIVE LIVING**, by C. E. Turner and Elizabeth McHose. Published by The C. V. Mosby Company, 1941. 432 pages.

This practical health test answers in a realistic manner the questions that arise in the mind of the person who wants to get the most out of life. It is rich in factual material, scientific in approach, and yet easily comprehensible to youth. It is generously illustrated and should serve well as an aid to understanding of the life processes and to the formation of healthful living habits.



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Comedy Cues

Teacher: Sarah, tell me the meaning of this symbol, LXXX.

Sarah: Love and Kisses.—*Teachers Digest*.

SHIBBOLETH

From the dark came the voice of the sentry, "Halt! Who's there?"

"An American," was the reply.

"Is that so? Well, advance and recite the second verse of 'The Star-Spangled Banner'."

"I don't know it."

"Proceed, American,"

AMEN!

It was a little girl who prayed: "God make all the bad people good, and all the good people easy to live with."—*Journal of Education*.

Principal: Did you give your girls copies of "What Every Girl Should Know?"

Girls' Advisor: Yes, and they're writing a letter to the author, suggesting the addition of three new chapters.—*Teachers Digest*.

SOUNDS TRUE

"Say, haven't you been engaged to me before somewhere?"

"Well, er, er, you certainly seem to have a familiar ring."

SEZ YOU

The teacher had read the story of Ali Baba and the Forty Thieves.

"Tell me," she inquired at the end, "what Ali Baba said when he wanted to open the entrance to the cave?"

Called out the bright pupil: "Open, sez me!"—*Teachers Digest*.

PLAYS FOR YOUNG AMERICANS

A volume of ten short plays of American history for boys and girls.

By Prof. J. Morton Coulter

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FORETHOUGHT

The young Negro recruit was the victim of so many practical jokes that he doubted all men and their motives. One night while he was on guard, the figure of one of the soldiers loomed up in the darkness.

"Who goes dere?" he challenged.

"Major Moses," replied the officer.

The young Negro scented a joke.

"Glad to meet yuh, Moses," he said cheerfully, "advance and give de ten commandments."

ROTTON-Y

There should be no monotony

In studying your botany.

It helps to train

And stir your brain—

Unless you haven't got any.

—*Texas Outlook*.

BUSINESS JUDGMENT

The proprietor of a highly successful optical shop was instructing his son, newly entered into the business, how to go about charging a customer.

"Son," he said, "after you have fitted the customer with glasses, and he asks what the charge will be, you say, 'The charge is \$10.' Then pause and wait to see if he flinches.

"If the customer doesn't flinch, you then say, 'That's for the frames. The lenses will be another \$10.'

"Then you pause again, this time only slightly, and watch for the flinch.

"If the customer doesn't flinch this time, you say, firmly, 'Each.'"—*The Kablegram*.

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